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FINAL REPORT

of the Subcommittee on the Twelve-Month Operation of the University
to the Academic Policy Committee, January 1970

I. Introduction

There are those who seem to think of the university as a factory, of the students who get degrees as the finished product, and the faculty as both production personnel and quality control inspectors. Having made this analogy they then go on to criticize management for the high unit cost of the product. To bring this cost down they point to the fact that with xx square feet of assembly line area, yy personnel and zz dollars worth of production machinery (libraries, labs, and classrooms) we should be turning out more units with the same total overhead costs at a smaller cost per unit. They call this reform in management practices "The Twelve-Month Operation of the University," presuming that by operating the plant more hours per day and more weeks per year that greater efficiency is thus achieved. In this they forget the time needed for annual retooling, the vacation periods for employees and, most importantly, the not unlimited supply of raw materials (high school and CEGEP graduates). We would like also to point out to those who argue in this way that it is all too easy to reduce the unit cost of our product by building cheaper models, that mass production usually means a reduction in adequate quality control.

Under pressure of this kind of argument this committee was appointed to study how we can operate a "Twelve-Month" university. Our first answer could be the shortest committee report on record, consisting of just three words—"We already do." It cannot be argued too strongly, however, nor at too great length that the university does not close its doors on May 15th and only reopen them on September 15th. By far the majority of the staff are hard at work either at McGill or elsewhere all through the summer. Graduate work is probably even more intensely carried on in summer than in the winter months (as one small indication of this the interlibrary loan service of the library is more active in the summer than in the winter). Laboratories are in very active use for research in the summer. We have several thousand summer students in about a dozen summer schools using our facilities. We make our space available to a great many short meetings and scholarly conventions of one kind or another. And some faculties, Medicine and Agriculture, already carry on their teaching programs for most of the year.

The one area in which the summer does not seem to be as active as the winter is the academic programs of the major undergraduate

faculties, and the consequent *apparent* idleness of the classroom space. We say *seem* and *apparent* for two reasons. It is not true, in many cases, that because students are not attending lectures that they are therefore not engaged in academic activities; many are compelled to do summer work either at McGill or in the field at home, and others are strongly urged or motivated to do the same. Secondly, if a full schedule of lecture courses were being given on the campus the facilities could not easily be made available for meetings and conventions and seminars of all kinds that are essential to the healthy interchange of scholarly opinion, nor for the very useful summer schools which now operate. In any case even if all classroom space at McGill were in fact unused it must be remembered that this means that only 5.3% of the floor area available to the university is idle; if we are using the other 95% of our space efficiently this would seem to show a generally well run institution.

In spite of these facts, so often reiterated, we cannot, it seems, eradicate the ingrained misconception of the factory oriented public, the myth of the summer idyll and summer-idle university. We must make some positive response to this kind of criticism and this report will, it is hoped, provide a possible answer.

Possible Summer Operations

To begin with, one difficulty is to know what is meant by "Twelve-Month Operation." Some studies assume that as little as 40 weeks active teaching constitutes year-round operation. This committee did not discuss this philosophical question but took as its task the problem of summer undergraduate work in a rather general way. There has, as everyone knows, been, in recent years, a huge literature produced dealing with this subject; and almost as many solutions have been suggested as there have been studies. We make no pretence to originality; that would be nearly impossible. We have looked at many experiments in so-called year-round operation and at the experiences of other universities; they all seem to fall more or less into three general patterns. These are as follows:

A. *The full trimester system* as tried at Pittsburgh and elsewhere. Under this system, students are accepted in equal numbers into each of three sessions per year and all courses are offered in all three sessions. In theory a student may take as many semesters a year as he wishes and skip any semester he wishes without missing his chance to take any course. This system

has proved notoriously costly and wasteful. Students simply do not register in equal numbers in the summer session so that unrealistically large numbers of courses are offered to a small number of students. The experiences of Pittsburgh, the Florida State universities and others caused our committee to dismiss this possibility out of hand. It is worth noting that in Canada, Simon Fraser University which has been trying a somewhat-modified version of this scheme, is apparently having second thoughts on its usefulness and efficiency.

B. *The modified trimester system.* There are two versions of this which can conveniently be called the MTS and Split-trimester. Under the MTS a third session is organized of equal length to the other semesters and courses of the same intensity and duration are offered. In this it does not differ from the full trimester system. However under the MTS no attempt is made to triplicate all courses but rather there generally are different courses in the different sessions with a minimum amount of repetition, only enough to provide some essential prerequisite courses. This system has some, but obviously not all, the advantages claimed for the full trimester system. It allows students to accelerate their passage to a degree but at the cost of considerable restriction of choice as to courses. It is more realistic than the full trimester system in assuming that students will not register in equal numbers in the summer session and is therefore far less costly in its operation. Nevertheless a study done a few years ago in the Faculty of Arts and Science shows that almost all departments of that faculty considered then that to institute an MTS at McGill would call for a very substantial increase in staff of between 25% and 50% if work in the third session were to be considered as part of the normal teaching loads without special remuneration. Furthermore this system could not serve the needs of teachers; the third session could not be fitted into the two months vacation available to them; and teachers, it must be remembered, are the most important single group of clients for summer offerings. For these reasons, and because it of necessity means a forced adoption of a bisemester pattern in the winter, we do not recommend this system.

The other modification of the full trimester system has been called the Split Trimester by the University of Michigan. In essence it is two summer schools run in tandem and has the huge advantage that it can be introduced slowly and experimentally at almost no extra cost

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to the university. It would not call for any overall modification of our winter programs before it could be instituted, and it would provide almost the same opportunities for acceleration as the MTS. Furthermore if a regular summer school (C, below) were introduced first, the second half of the split trimester pattern could be introduced at a later time when the value of a summer school is proven and its initial organizational growing pains have been cured. This is a system which our committee feels warrants the closest attention and we have more to say about it later.

C. *The regular summer school.* This has been tried very widely in Canada and elsewhere, has been proven to be economical in the sense that it does not affect university budgets any more than our present summer schools do, and it provides a very useful community service which, with minor changes in our present system, could be equally useful to our regular undergraduate students. A data sheet on some Canadian summer schools of long standing indicates the scope and general pattern found most commonly useful. In a summer school of about six or seven weeks the courses are very intensive, usually 10 hours of classroom work a week. The 60 or 70 hours of lectures are therefore easily equated with the 75 hours or so of a regular full winter course. In general two summer courses are considered the maximum that any student can handle. Staff are hired on a per course basis for extra remuneration and students pay roughly the same amount per course as they do for the winter session. This kind of operation, in our committee's opinion, is the most valid, the most economical, the best proven and the most easily instituted of the various kinds of summer operation possible, and we therefore describe it and make specific recommendation for it.

II. A McGill Summer School

McGill already has large numbers of students taking summer courses in undergraduate programs, but, except in exceptional cases, McGill students cannot get credit towards a degree through these courses (though students from other universities can and do). This is a wierd situation. It is also rapidly becoming a clumsy mess to have many quite independent summer programs with various fee structures and differing salaries, competing for classroom space and duplicating publicity, calendars, registration procedures and almost all other administrative functions. As those programs proliferate—and we expect them so to do without adequate birth control measures—academic standards will vary and all the unhappinesses of a program explosion can be expected.

1. *We therefore recommend* that McGill immediately take steps to institute a regular summer school of the same general pattern as now in use at many Canadian universities. We defend this general recommendation with the following explanations and additional recommendations to give it concrete form.

Clientele

Our summer school should cater to those already taking summer courses at McGill and, in addition, regular students who want to make up failures, gain needed prerequisites and/or accelerate their pursuit of a degree. The largest single group of those now registered in our summer schools, and the largest group at other Canadian summer schools are teachers who have only July and August free.

Duration and Intensity of Courses

This means that courses should not last more

than seven weeks. To offer longer courses for regular students only would be costly, at least until the size of the demand is clearly shown, and such a policy would lead to administrative confusion and a clamour among the teachers for similar courses to be offered in a seven week format. The seven weeks would include an examination period of about two or three days at the end. If lectures started on a Monday and examinations ended on a Friday this would mean a total of 47 days. To cover anything close to a full course in seven weeks would call for the five day, two lecture hours per day formula used most generally elsewhere. This would give 64 or 66 classroom hours depending on whether examinations took two or three days, and that is generally equated with a full winter course. Half courses would have about 32 or 33 classroom hours. This kind of intensive course of necessity leads to a restriction being imposed on the number of such courses a student can take in any one session. The usual restriction is that no more than two full courses can be taken at the same time but in some cases this restriction only permits one full summer course per session.

2. *We recommend therefore* a seven week summer school offering intensive courses. No more than two full courses (20 hours/week) should be taken by any student in one session.

3. *We also recommend* that it be possible for any department to state in offering a course, especially a more advanced course, that students taking it cannot register for any other course, or that they must prepare a part of the work before registration, or both.

Credits

Summer courses, if they are to be useful to regular students, must carry credits toward a degree. We must, therefore, assume such a system at McGill. When a credit system is introduced the credit value of a course will be determined for each offering; in the meantime the credit is simply a course or half course.

4. *We recommend* that until a system of "credits" is established the faculties concerned state unequivocally that a degree calls for the satisfactory completion of a specific number of courses, not years of work, and that as a general rule courses taken in the summer session may substitute for regular winter courses.

Approval of Courses

It is taken for granted that any course carrying academic credits toward a degree would have to be approved in the regular way by the faculty concerned. On the other hand service courses offered without credit toward a degree, diploma courses, etc. can well continue to be given, as now, by individual departments or by the Centre for Continuing Education without being individually approved by a faculty. These courses would not form part of the regular summer session. No new recommendation here is necessary.

Variety of Courses

When a credit system is in operation it is to be hoped that a wide variety of disciplines will offer summer courses. It is hoped that some department will be able to offer special or unique courses (such as the Alberta Summer School of Linguistics) to attract students from many other places. If Alberta can offer (not to regular students) 170 courses in 36 different disciplines McGill should do as well. In established summer schools the common pattern in many fields seems to be one or two elementary courses and one or two others of more advanced standards up to and including graduate courses. These of course change from year to year. If regular students are to plan ahead they

must, in choosing their winter courses, know what is and what is not to be available in the next summer session. This means planning the offerings well in advance.

5. *We recommend* that most departments in Arts and Science, Engineering, Education, and Management (and possibly others as well) be strongly urged to offer at least two courses in each summer session, and, wherever it is at all possible, to announce in September the courses chosen for the following summer session.

Staff

The usual stipend paid in Canadian universities for six or seven week courses averages about \$1500-\$2000. Some universities have a flat rate for all instructors and in others the stipend varies upward with the instructor's academic rank. We would expect that, as elsewhere, many staff would come from other institutions.

6. *We recommend*, at least to start with, a sliding scale for instructors commensurate with other summer schools. We also recommend that in general no McGill staff member should teach summer courses too often to the detriment of his academic development.

Costs

The usual student fee in Canadian summer schools is about \$100 per course. If classes average only 20 students in size the chief costs of a summer school, e.e. staff salaries, are met. There will be extra costs in building maintenance, library staffing, clerical help, etc., but these should be met by extra government grants given for students working toward degrees. In any case no really disastrous financial consequences are foreseen at McGill any more than elsewhere in Canada. We have made a series of surveys of the classroom space now used at McGill in the summer and find that a considerable amount would be readily available for a regular summer school without unduly interfering with present summer activities.

7. *We recommend* that fees be charged for each course pro-rated on the basis of the fees now paid by students for the winter session or as much less as is feasible. We do not consider that we can be more specific than that.

Administration

The position of the Centre of Continuing Education in the running of a summer school is a vexed question. Other universities usually separate their extension departments completely from their summer schools but there is considerable variety of practice. Clearly the whole of the academic programs leading to degrees must be in the absolute control of the faculties concerned, and that means control of students' records, course offerings, teaching methods, examinations, and so on. On the other hand a great deal of routine clerical work, such as is now done by the registrar's office, can easily be handled by some central office. This would include publicity, the compiling and distribution of catalogues and calendars, staff salaries, collection of fees, and so on. In general we feel that the Centre for Continuing Education should concern itself primarily with community programs not leading to degrees but that clearly its help and cooperation in general administration would be not only highly desirable but, at first, essential. However a large new undertaking will require some new administrative structure. We discussed various possibilities and found differences of opinion.

In many ways a single Director of Summer Session would be an obviously simple solution for the new combined summer school administration. There were some objections to such a centralized organization and we therefore put forward alternative recommendations below.

The Director (or perhaps Coordinator would be a better name) would have responsibility for publicity, preparing the catalogue or catalogues, arranging the usual housekeeping tasks (timetables and assignment of rooms, examination timetables, etc.), the admission and registration of students, the collection of fees and staff personnel problems. Whether he should be an integral part of the Centre for Continuing Education reporting to its Director, or whether he should be independent and report directly to the Academic Policy Committee or to the Principal, or what exactly his relationship with the Centre should be can be decided later. It is *not* thought proper that he should have any academic responsibilities or concern

himself with approval of courses or programs or teaching methods; these remain with the faculties as at present. Such a director would naturally have an advisory council made up of representatives of the involved faculties and students. Large departments would probably find it necessary to appoint paid department directors for academic matters.

As an alternative to a single director separate directors are possible for each faculty concerned, or a separate director for any one faculty that so desired, allowing other faculties to combine if *they* so desired. In any case a coordinating secretariat would be very useful quite possibly in the Centre for Continuing Education.

8. *We recommend either* that the administration of a general summer school be headed by a single Director or Coordinator who would be responsible, as outlined above, for all non-academic matters, *or* that any faculty which so desired be asked to appoint its own Director to work in cooperation with a central secretariat in matters of conflicting or overlapping interests.

9. *We also recommend* the appointment, as soon as possible, of a temporary coordinator with an adequate budget for travel and secretarial help. It would be his task in the next few months to study in depth the administration of existing summer schools, to discover

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ECOLOGY, POLLUTION, THE IBP, AND MOUNT ST. HILAIRE

by F. S. HOWES

If you've not started to use that word ecology yet, better get straight. It has to do with the relationships between living things and their environment. It is called human ecology when we are talking about ourselves in our total environment. The reason we are so conscious of ecology, especially human ecology, these days, is that the bioscientists have finally gotten hold of the microphone.

They have been trying to tell us for years that we too are totally dependent upon the natural world—the soil, air and water—and that in the excess of worship of the great god Buck, we were rapidly destroying the environmental essentials of our physical lives. And even now, when we know that it is only with good luck that there may still be time to reverse our greedy desecration of the planet, there is no enthusiasm for change nor gratitude to the scientists who have finally awakened us. It will cost a great deal of money to clean up the mess.

Perhaps it was the success of the International Geophysical Year (1958) when scientists from 66 countries around the world worked cooperatively exploring the oceans, the weather and the sun's activity that was the catalyst for the formation of the International Biological Program (IBP) in 1959. Or maybe it was the fact that never in history has man been so perturbed as he is today concerning his survival on earth, conscious as he is that he knows very little of himself in relation to his environment and aware that unless he learns more, quickly, he may not be able to avoid self-destruction.

The proposal for an International Biological Program met with immediate enthusiastic response. Tens of thousands of biologists in 55 countries are now working on more than 1,500 projects of mutual concern. Canada is among those countries participating, and each of the ten provinces has a committee coordinating the work within that province.

Canada's program began in 1966 with a project having to do with the biological effects of water pollution. Other projects involve studies of grasslands on the prairies, Eskimos in the Arctic, tundra ecology, etc. But one project that involves all of the provinces is the establishment of a national network of ecological reserves. In speaking of this conservation of ecosystems, Dr. P. R. Gorham, Secretary for the Canadian Committee for the IBP, said recently: "When we speak about the conservation of ecosystems, we are speaking about the

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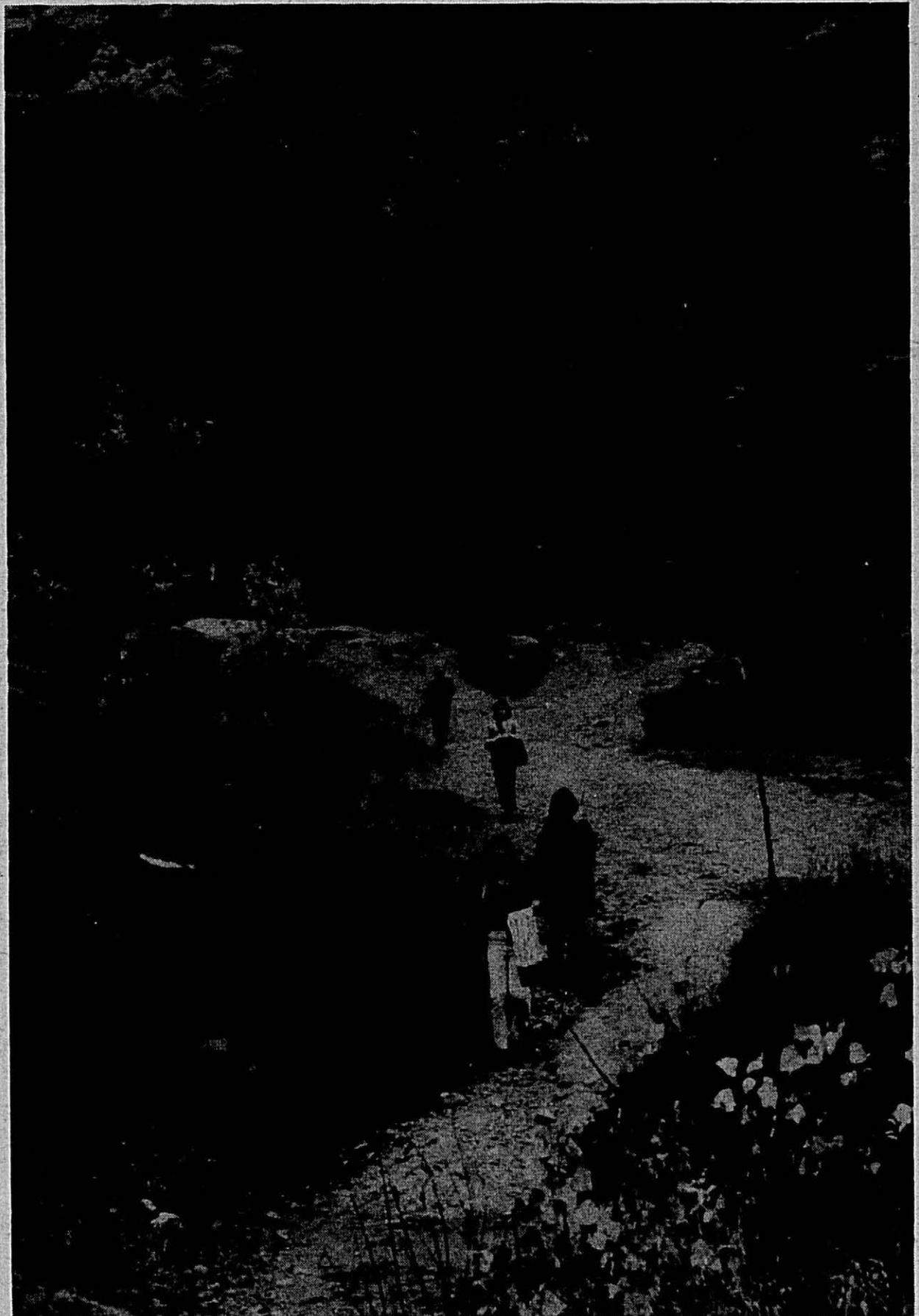


PHOTO: MISS A. JOHANNSEN

wise management of the natural resources of forest and field, stream and lake, mountain and seaside. We are speaking about a mounting concern for the long-range effects on living creatures, including man, of growing populations, increasing urbanization, affluent societies and expanding technology; of greater demands for raw materials and new and more complex problems of waste disposal. We are speaking of the capacity of man to endanger or destroy large communities of plants and animals which live in equilibrium with their physical environment and with one another . . . of the urgent need for man to understand more about these equilibria and how to manage them wisely" (in *Canadian Audubon*, May-June 1969, p. 95).

The Canadian Committee for the IBP made an earnest plea to the Canadian Council of Resource Ministers for a declaration of policy on the management of ecosystems. The latest word from the CCRM was an endorsement of the aims of long-term reserves. At present about 120 scientists are working in ten regions from coast to coast, seeking out and establishing suitable ecological reserves. Mont St. Hilaire is on the short list of the Quebec IBP Committee.

To know more about the relationships between plants and animals, soil and rock, climate and atmosphere, we must carry out research. This is best done in an unspoiled, unpolluted, natural physical situation, preferably one which has never been disturbed, or at any rate, not for a very long time. In such a situation, we have what is called a "climax ecosystem." There, after countless generations of organisms—plants, insects, animals—in as great variety as is permitted by the nature of the soil, the temperature range and the rainfall, the relationships have become fully developed and the whole population has assumed a stable interdependence.

A large part of Mont St. Hilaire approximates such a climax ecosystem. The whole of the east side of the Estate from Lake Hill at the south to the Hemlock Knolls at the north may be so described. This is exactly the type of natural area which is being set aside as nature preserves under the Canadian IBP and it is just what our natural scientists require for ecological research and teaching. Other universities have had to spend hundreds of thousands of dollars to secure tracts of land suitable for ecological studies and these have often been at great distances from the departments seeking to use them. McGill, most fortunate, has been given this mountain, ideally located and ideally, almost uniquely, constituted for such research.

Not all of the mountain is equally valuable for biological studies. The east side, as already mentioned, is most valuable. Much of it has

not been cut over for a long time and so has lain undisturbed. The north and north-west sections are also valuable. Much research has been carried out there and more is planned for the future. However, the south, south-west, and west sections, running from the lake to the boundaries, have been selectively cut over in recent times and somewhat abused so that they are not useful for academic purposes. This area, perhaps some 800 acres, is to be devoted to recreation and to the development of a Nature Centre.

The East section, because of its unique value for research, has been closed to the public and will be maintained undisturbed in perpetuity as a nature preserve. It will be used for ecological research and as a control area with which other, unprotected environments may be compared. Signs are being posted requesting the public not to enter any part of this reserved area.

The north-west section, while valuable for research and study, is not unique, and the public is welcome there providing they remain on the trails and do not disturb the wild life or interfere with experimental work in progress.

The third section is for the enjoyment of all and when the Nature Centre is functioning, for the enlightenment of all as well.

A Nature Centre is a place where nature education may be carried on by using museum displays of plants, animals, birds and fishes, soil and rocks from the Estate, identifying them and explaining their interrelationships. It is a place where illustrated lectures may be given and films shown on the economy of nature and the environmental dependence of all living organisms. There also may be shown the effects on an environment of the more common forms of pollution and the effect of these environmental changes on the creatures that live therein. Finally, about the Nature Centre, a series of trails will be laid out which may be used for guided tours. These tours provide the opportunity to observe in nature those living relationships which have been described in the lectures.

The planning of this Nature Centre has been undertaken by the Planning Division of the National Audubon Society, New York. The field work was carried out during the first week of January this year and a report on the survey and a plan for the development will be available to us shortly.

But planning is the easy part. Implementing the plan could be difficult. It could be difficult because it will cost a good deal of money and that commodity is always in short supply. It will take time to obtain the money to construct and equip the buildings and to train the necessary staff. But when the Centre is in operation it should contribute greatly to the understand-

ing and appreciation of the scientific and aesthetic value of this largely unspoiled mountain complex and thus make easier the problem of maintaining its natural amenities for the enjoyment of people in the years to come.

The University is happy to share its treasure with the public, particularly those who live in the nearby communities. It asks only that those who use it help us to conserve it. Recently Prince Philip said when addressing the Canadian Audubon Society: "Conservation is a case of now or never. Wildlife, whether in the shape of birds, mammals, fish, or plants, is being threatened and eroded as never before in history. If we don't get the answers right now, there won't be another chance."

We welcome those who come to walk along the flower-bordered trails in the springtime, to seek the cool shade of the trees in mid-summer, or to tramp the paths in late autumn and listen to the rustle of the multi-coloured carpet of leaves—perhaps to hear a loon on the lake or to witness, from the peak of Pain de Sucre, a V-flight of Canada geese winging their way south for the winter. We do not welcome those who pull up the wild flowers by the roots in the mistaken notion that they will grow elsewhere. We do not welcome those who molest the animals, disturb the bird's nests, throw bottles and cans into the lake or streams after picnicking, and go away leaving cellophane wrappings and paper about. We do not welcome these (they are a small minority), because we want the mountain to remain clean and beautiful for the enjoyment of all.

In the winter when the snow has come, we welcome those who ski and those for whom the lowly snowshoe is still a source of enjoyment and a means of travelling requiring not a little skill. We do not welcome those who come riding on snowmobiles for, apart from the noise pollution which they create, these vehicles pollute the environment also with their oil droppings and the fumes and lead from their exhausts. It all gets into the streams and the lake eventually and seriously modifies the environment which we are seeking to protect there.

Let all who value the mountain for its beauty and for the peace and quiet which it affords at all seasons of the year, do what can be done to end this desecration, this pollution by garbage and paper, and this winter, assault by snowmobiles. The mountain has been entrusted to us as a beautiful place for the benefit and enjoyment of all. Let us keep faith not only with the donor, but also with the mountain itself.

Mr. Howes is Chairman, Board of Management, Gault Estate.



PHOTO: MISS A. JOHANNSEN

EAST AFRICA AND THE UNIVERSITY TODAY

interview with Dr. Ali Mazrui

by HARRY COWEN

Dr. Ali Mazrui of Makerere University, author of *Towards a Pax Africana, On Heroes and Uhuru-Worship*, and many writings in political science, was in Montreal recently to deliver McGill's Keith Callard Lectures. His theme was "A crisis of Relevance in an African University."

Reporter: The East African university is likely to split up into three parts as a result of the political differences between Kenya, Uganda, and Tanganyika. Does this suggest that education, rather than being a moving force, is more a reflector of society?

Mazrui: I wouldn't go quite as far as that. First of all, the break-up of the University is due to a number of factors, one of which is indeed the growing divergence in ideology between the three East African countries. I would say that the growing divergence is guilty of being unable to stop the breakup, rather than causing it. Education does sometimes reflect, but it also can attempt to modify certain things. In Africa there is a tendency to exaggerate this potential for transformation, because it does not always succeed in changing things very drastically.

Reporter: You were talking also about the "ivory tower" nature of a campus such as Makerere. Would you say this in itself prevents the academic community from changing as much as the society needs?

Mazrui: You can be a little too distant from the realities of the society surrounding you. There is a crisis because people are no longer sure they want to be in an "ivory tower" and in any case they are not likely to be permitted to be in one much longer. Attention to the society is gradually being forced upon them. Consequently, we are re-examining our role as a University in relation to social change.

Reporter: In the Keith Callard lectures you spoke about how you had made some statements, which were then taken up by President Obote, who personally replied to you in the Ugandan Parliament? How far can you go in criticizing your society?

Mazrui: The immediacy and the nearness of interaction between policymakers and academic analysts might be interpreted as one way of increasing the involvement of academicians in practical matters of public relevance. The other side of the case is also pertinent—the price you pay for this interaction is a certain inhibition in some sectors of your expression. But people might still regard it as worth the effort if it reduces the distance between academic and political matters.

Reporter: What of the academic community's role in revolution?

Mazrui: For a University to take the leadership in revolution would not work in Africa . . . It would very quickly destroy itself. Because what happens is this: as soon as the government suspects that it is a hot-bed of subversive activity, any autonomy it might have would be rapidly reduced.

Reporter: Then the academic community only has relevance in a certain kind of social model, which eliminates the model of revolution.

Mazrui: Sure. But universities are seldom intended to be places where you are training revolutionaries or guerrilla fighters. You may generate ideas which lead on to creating revo-



lutionaries, but that's different from asking whether a University should convert itself into an instrument for preparing for revolution.

Reporter: And yet if revolution, perhaps, is the only solution for a specific country, where does the academic stand in that kind of situation?

Mazrui: That would be very much a question for the individual academic. It is very much a question of individual citizen rather than scholar. A scholar as a citizen worries "is this a just regime? What can I do to make sure that it becomes more just?" It is not the scholar's duty as a scholar to prepare for the overthrow of a government.

Reporter: Why has each of the three East African countries taken its specific political directions?

Mazrui: In the case of Tanzania, it is substantially to do with the magic of Nyerere himself. Tanzania could almost have become a liberal type of country under Julius Nyerere's leadership, but it became increasingly socialistic because Nyerere himself was gradually converted to socialism. Secondly, Tanzania consists of the mainland Tanganyika and the island Zanzibar. Zanzibar was a product of the revolution which had significant Marxist ele-

ments, and the union between Tanganyika and Zanzibar had the effect of increasing the radicalism of the mainland to some extent. Kenya is substantially a free enterprise system. People expected Kenyatta to become a very revolutionary type of leader because of association with early Kenya Nationalists and presumed association with the Mau Mau insurrection. However, the country has adopted a policy, sometimes called socialistic in name, which in reality is a free enterprise system. Uganda, and certainly the President himself, would prefer the country to have been more socialistic than it is, is a difficult country in some ways to govern. Obote has a tougher time than Nyerere maintaining national unity and there is enough opposition to socialism among important sectors of the population for him to play it cautiously. He has just issued what is called "The Common Man's Charter" which is supposed to be one major move to the left. By the time I go back there, they will have announced concrete policies to go with this CMC. How leftist the policies will be is one thing that we are all speculating about. It is unlikely to be as dramatic as Tanzania's Aroscha declaration, which was Tanzania's own socialistic move to

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the left, but it may be one step in that direction.

Reporter: Would you think that in a continent like Africa, socialism is in the end inevitable?

Mazrui: No. There was a period when the attraction of socialism was almost inevitable. Many African governments and African leaders have associated themselves with it. Which is not the same thing as believing socialism will prevail. There is an increasingly large sector of the population that has a vested interest in a mixed economy.

Reporter: Could it be that because there is a different land structure, and the market structure as it is known here simply didn't exist in Africa, one has, maybe, to use some term other than socialism?

Mazrui: Some people argue that in any case there already exists a form of collectivism of a traditional kind, which makes modern socialism redundant. Nevertheless, you have enough of a market to be able to ask "should this be taken over by the government or not?" And if socialism is seen in those statist terms—how much state control in the economy should there be—then there is a similarity of meaning between Western countries and Africa. In the developing countries the attraction of socialism is not as an ethic of distribution, but as a presumed ideology of economic development.

Reporter: How exactly have the political differences between the three countries affected the University of East Africa?

Mazrui: The great test is coming now. We have devised a draft constitution of what Makerere will be as a National University of Uganda, instead of being a constituent part of the regional university of East Africa. But the government may have its own things to say about how it envisages the University. Your question can best be answered in eighteen months from now.

Reporter: Have you noticed any distinct differences between the way a university functions here and the way a university functions in your own country?

Mazrui: There are some differences in the structures of the universities. In North America you have a certain flexibility about how students earn their education. It is possible to work your way up if you are poor. In Africa there is great dependence on getting scholarships from the Government. There are very few families who can afford to educate their children at university level themselves. On the other hand, it is a relatively generous system, in that if you are qualified enough to be admitted into the University, the Government automatically pays your school fees. In North America there is great intellectual intercourse between students and staff, in those institutions which have not become so big that students become alienated. With us, primarily based on the British pattern, there is a hierarchical tendency which sharpens the gap between students and staff.

Reporter: Recently you have been talking about theatre and a new sense of liberation. Would you like to enlarge on this notion of sensuality and drama?

Mazrui: There is some wearing out of old taboos—in many parts of the world and certainly in the western world. Certain taboos about sensuality in Africa were imposed by Christian missionary influences and the inhibitions of the colonial authorities. Even certain forms of attire were specifically designed for very Victorian reasons. For example, in Ghana there is a voluminous type of dress called the *Basuti* which is intended to disguise the shape of a woman. This had a lot to do with the missionary's suspicion of dresses that otherwise "accentuate the positive." There was also great disapproval of certain forms of traditional dances in Africa, because the white people

regarded them as too suggestive and, therefore, not healthy for these poor African societies. In fact, the western world is now moving back, with the total erosion of residual Victorian inhibitions plus a greater frankness about sex in relation to art.

Reporter: With everybody or simply among a sector of the population?

Mazrui: Among a certain sector of the population, but the impact is so great that censorship of the stage has been significantly reduced. One of the striking features is that there is much more openness. In written literature too the laws of censorship have become increasingly and successfully challenged in the courts, to an extent this represents a return to standards which in Africa are traditional. No rigid distinctions between sensuality and aesthetics were upheld in Africa. The missionaries did a lot of harm by trying to create an artificial gulf between sensual responsiveness and aesthetic appreciation.

Reporter: Is the theatre the vanguard of artistic expression in Africa today?

Mazrui: You have to distinguish between regions of Africa. I think the theatre in West Africa has become very, very noticeable as a major medium of artistic expression and also as a major instrument for re-establishing contact with previous forms of drama in traditional Africa experience. In east Africa both written literature and theatre are one step behind the vigour of West Africa in creativity, but in my opinion only one step. I certainly would not share the feeling that written literature is somehow to be ignored. People are writing poetry and novels and even writing drama in a way that is to some extent alien to traditional ways. In another sense they are being re-integrated with traditional norms.

PAINTING IN FRENCH CANADA

by MARTIN O'HARA

It has become a commonplace to think of Canada's two leading cultures as two solitudes. The intensification of their separation has been vehemently asserted by political and educational factions alike. While it is true that calmer analyses are being made by academics in many fields, the major areas of comment remain political, socio-economic, and linguistic.

Canadian art, still being surveyed and catalogued, has not yet become a field of comparative study. It is an area which holds promise of revealing much to us about ourselves and about the nature of our duality as Canadians.

Compared to the other arts, the plastic arts are far more varied and more richly developed in our nation. We have yet to produce the composer, poet, novelist, dramatist, or filmmaker of the stature of an Emily Carr, a David Milne, or a Paul-Emile Borduas. Even before World War I, James Wilson Morrice had established an international reputation. Among the relatively large number of artists of quality in 20th Century Canada are to be found members of every ethnic, social, and linguistic group in the country. Painting in Canada thus reflects richly the various insights, attitudes, and beliefs which constitute our kaleidoscopic identity.

And this has been true for a long period of time. In the catalogue of the Centennial Exhibition organized by the National Gallery of Canada, R.H. Hubbard wrote: "From the period of Confederation onward painting was the principal art, attracting the greatest number of talented artists. Its changing styles best reflected the social and economic trends of the times, especially the alternating periods of prosperity and depression from the seventies to the mid-nineties."

Works of art travel about a great deal in Canada, and loan exhibitions of works from public and private collections have done much to bring the feelings and awareness of one province to another. Travelling exhibitions sponsored by the National Gallery of Canada, the Western Art Circuit, and the various Provincial Museums have been the principal agents in this important effort towards deepening our understanding of regional cultural patterns.

It is quite evident, for example, that in the post-Group of Seven period, the innovative influences among Ontario artists have been American, while during the same period, the influences among French-Canadian artists have been "School of Paris."

In Quebec, the visual arts along with music have the obvious advantage of being free from the divisive elements of the language barrier. Persons who seldom listen to the radio programs or read the literature of the other language group may well be very familiar with the works of their painters and sculptors. Among the artists themselves, there is a strong tradition of close friendship and cooperation. The degree to which English- and French-speaking artists share the same galleries, join the same associations, and study under each other may be realized by looking through the biographical data in museum and exhibition catalogues. A large number of English-speaking artists have studied, for example, at the Ecole des beaux-arts, while many French-speaking artists have attended the art school of the Montreal Museum of Fine Arts.

One might well expect under these circumstances that this cross-fertilization of influences would have resulted, especially in the Montreal area, of an admixture of the two traditions. Such is not the case. No better evidence exists of the profundity of the solitudes in which the two imaginations dwell than the radically different directions taken by the French- and the English-speaking painters of Quebec.



Cornelius Krieghoff, *The Toll-Bar*, ca. 1850-62, Montreal Museum of Fine Arts.

The assumption made by Naim Kattan in an article (*Cultural Affairs*, No. 6) on the literature of French Canada is simply not true once one examines the evidence. He writes:

Now I would not find it easy to give precise qualifications of French Canadian music or French Canadian painting. To be sure, one can trace the lines of force that link the painters of Montreal or Quebec together, but it would be hard to do it on the basis of language. One could not exclude the English-Canadian, Jewish, and French-Canadian painters living in a city like Montreal, and the same could be said of music. But once a writer, be he novelist, poet, essayist, or dramatist, chooses English or French as his medium of expression he also chooses a particular literature, with its accumulated riches and its will to create afresh. As a writer, Leonard Cohen starts out from the British tradition he has learned, assimilated, and made part of himself; the realm of his art necessarily extends from Shakespeare to Dylan Thomas, not to mention contemporary American literature. For Marie-Claire Blais the landmarks are different: Racine, Molière, and a varied assortment, including Stendhal, Balzac, Baudelaire, and Mauriac, all the way to the 'nouveau roman.'

The conclusion is the same for the plastic arts where the landmarks are also different. The differences lie deep within the culture, the ethos of a people, not in the superficial aspects of translation or mannerisms. Goodridge Roberts, Marian Scott, John Fox differ strikingly from Jacques de Tonnancour, Rita Letendre, Léon Bellefleur despite their mutual respect and understanding of each other's work.

It must be made clear at this point that we are concerned here with painters of integrity who are expressing a strong personal vision of their reality. This is to exclude from consideration those English-speaking painters who have set out to cultivate a sense of the quaint through a post-card style of art. Guy Viau has characterized the results of this particular tra-

dition in *La Peinture moderne au Canada français*: "Voilà le pittoresque éternellement râbaché des petites maisons canadiennes sous les grands chênes et dans lesquelles 'il fait bon vivre et mourir,' les petits ports du bas du fleuve avec les goélettes et leurs reflets dans l'eau, la rue principale avec l'attelage à deux chevaux, la rue de la Fabrique avec les nonnes du vieux Québec, la péniche dans le canal de Carillon, le pont des pâturages, les pommiers en fleurs."

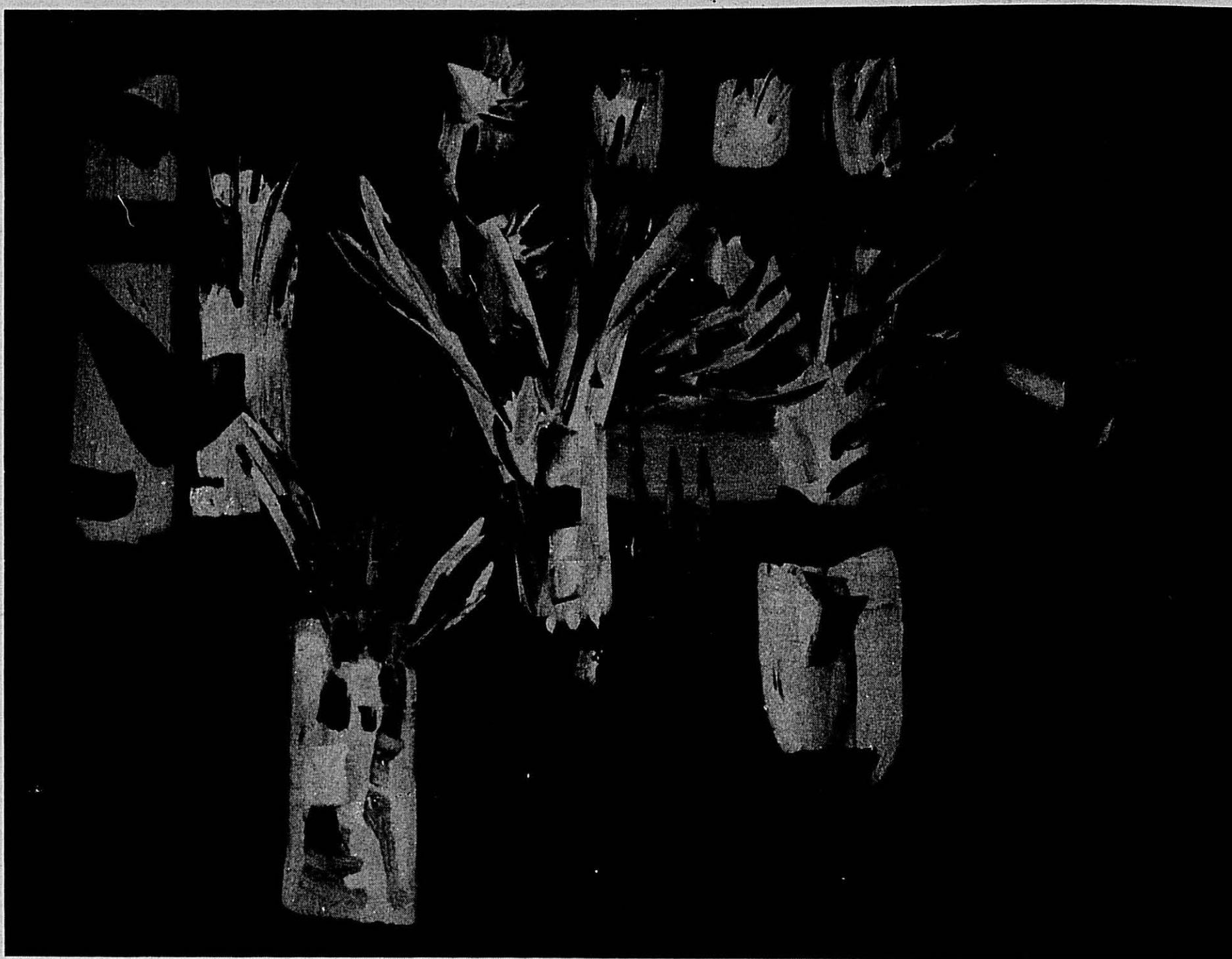
The traditions characteristic of French-Canadian painting go far back in history. Religious themes are strong, starting with the largely anonymous ex-voto pictures of the 17th Century, and altar pieces for the churches and chapels of New France. Besides the influential Frère Luc (1614-1685), who brought a strong European influence to the colony from his studies in Rome and his contact with Claude and Poussin (whom he assisted in the decoration of the Louvre), many of the religious painters were members of the clergy and their works were devotional and fiercely didactic. Graham McInnes in *Canadian Art* gives a vivid account of one such work: "La Mère Marie de l'Incarnation, herself an artist of some merit, who died in 1672, tells us of Père Perron's pictures. In one, 'l'enfer est représenté tout rempli de démons si terribles qu'on ne peut les voir sans frémir.' In another was shown paradise, 'où les anges sont représentés qui emportent dans le ciel les âmes de ceux qui meurent après avoir reçu le saint baptême.' As a result of this, we are told, the Indians 'écoutent le Père avec une avidité admirable.'"

The strength of Baroque and Mannerist influences throughout the 19th and into the early 20th centuries is evident in such works as the nave and ceiling decorations of l'église St. Sauveur in Quebec city by Charles Huot (1855-1930); the series of large historical paintings in St. James Cathedral, Montreal, by Georges Delfosse (1869-1939); and the set of religious paintings now in the Montreal Museum of Fine Arts Collection, by Antoine Plamondon (1804-1895).

Of those artists whose work has spanned the two centuries, Ozias Leduc (1864-1955) was the most successful in incorporating the rigidity of an outworn academic tradition into a truly personal, completely "Quebécois" vision. Little has been written to date about the life and art of this extraordinary recluse of St. Hilaire. The editors of *Great Canadian Painting* in the Canadian Centennial Library Series placed him in the section called "The Loners" with Emily Carr and David Milne. Guy Viau has attested to his unique position among the artists of French Canada:

Tout l'œuvre de Leduc, comme son existence d'ailleurs, se situe hors du temps. Leduc est anachronique. Passé quatre-vingts ans, il entreprenait encore des décorations d'églises qui devaient durer plusieurs années et échelonnait sur une décennie certaines réparations à sa cuisine ou la confection, à sa porte d'entrée, d'un faux judas (ce qui, contre toutes apparences, n'est pas un pléonisme). Ainsi sa peinture; même si par les thèmes et les procédés, elle est fidèle à une tradition morte partout ailleurs, elle déborde par l'esprit cette tradition et les habiletés de rendu dans lesquelles elle eut pu se complaire. Elle habite un rêve auquel le peintre s'abandonne avec des précautions extrêmes, une patience infinie comme pour n'en point dissiper le charme ou en trahir le secret. Leduc se livre à la magie de la réalité sans en bousculer l'ordre apparent, l'aspect familial. Rêveur et poète, il reste paysan. Il loge son rêve dans le plus humbles objets. Il imagine avec ce qu'il voit, ce qu'il touche, ce qui l'entoure et ce dont il vit. Tout cet éphémère, il le place dans la durée en recourant au plus éphémère des éléments, la lumière. La lumière de certains moments privilégiés, comme cette 'heure mauve' qu'il a si bien saisie; la lumière douce et enveloppante de St-Hilaire; une lumière en même temps qui semble venir d'ailleurs et de nulle part, parce qu'elle est une lumière intérieure.

And yet this does not deny the centrality
continued page 8



Paul-Emile Borduas, *Les Carquois Fleuris*, 1947, Montreal Museum of Fine Arts.

of Leduc's position as a decorator of churches throughout his home province. Many of the small preliminary sketches for these larger works are superb in their own right. The paradox of his rootedness in the French Canadian past and his feeling for the future is also emphasized by Viau: "Ozias Leduc aura été un profond humaniste, peintre, poète et philosophe, représentant d'une vieille aristocratie paysanne canadienne-française maintenant presque éteinte et, par un de ces paradoxes dont Leduc a le secret, il fut du même coup un précurseur. Il fut le maître de Borduas. Malgré son grand âge et sa formation académique, il manifesta sans cesse à l'égard des audaces de la jeune génération la plus lucide sympathie."

The religious traditions of French Canada come under a peculiarly 20th century, ironic interpretation in the work of Jean-Paul Lemieux. His haunting commentary on death and resurrection in "Lazare" (1941) links the sheltered life of a French-Canadian village to the violence of World War II. For all its leap into the world at large this picture could only have emerged from the milieu reflected in such canvases as "Les Ursulines" (1951) or "La Fête-Dieu à Québec" (1944). Even the strongly anti-clerical and at times anti-religious work of certain contemporary French-Canadian artists reflects a tradition that is part of the religious history of Quebec.

A second strong thread consistently present in the art of French Canada has been portraiture. It was appropriate that the cover of *Deux Cent ans de Peinture québécoise*, the catalogue of a show recently sponsored by the McGill French Summer School, should bear a portrait

sketch, "Profil de jeune fille" by Francois Beaucour (1740-1794). The primacy of this genre was asserted by Gérard Morisset when he wrote (in *Les Arts au Canada français*): "Dans la peinture québécoise, le portrait est le genre qu'on a cultivé le plus de constance et de succès." One of the most distinguished examples of early Quebec portraiture was revealed in 1964 with the restoration of the portrait of the foundress of the Congregation of Notre Dame, painted in 1700 by Pierre Le Ber (1669-1707). Something of the gravity and honesty of this work has remained to the present day in the treatment of the human figure in French Canadian art. This is not to deny that a great deal of the usual official type of portraiture has been executed. During the late nineteenth and early twentieth century a predictable quantity of such work was commissioned. But always, along side these mementos of the "Establishment" we find highly interpretative studies of the human face and figure, from the Suzor-Côté (1869-1937) portrait of François Taillon to the fanciful contortions of Alfred Pellan (1900-), and the astringent, frequently embittered studies of Jean Dallaire (1916-1965).

All who saw the impressive Jean-Paul Lemieux retrospective in the autumn of 1967 were made more strongly aware of the artist's subtle and perceptive use of the individual human being to reflect the consciousness of a people. Here indeed was the tradition whole and unbroken, the past and the present merged in an authentic, artistic reality.

In his exhibition in the autumn of 1968 at Galerie Libre, called "Engagement social," Louis Belzile, long a non-figurative painter, and

one of the founders of Les Plasticiens, returned to the human figure to depict many of the disruptive elements of contemporary society—drugs, violence, starvation, among others. In reviewing this show, Jules Arbec wrote (in *Vie des Arts*): "D'abord, j'ai eu le plaisir de constater comment et de quelle manière des artistes comme Belzile peuvent assumer leur rôle social par l'intermédiaire de leur création et ce, indépendamment du message... Ce peintre trouve encore dans le figuratif un moyen d'expression qu'il exploite avec bonheur... partant, l'atmosphère qui se dégage de ces tableaux est chargée d'un symbolisme que le spectateur a tôt fait de découvrir."

And herein lies another very significant aspect of the role of the arts in French Canada. The expectation with regard to their social influence is real and consequently taken seriously. Art may at times have been censored in Quebec, but it has not been ignored! Graham McInnes tells us, for example, that Mgr. Plessis, in 1814, "came to the conclusion that many churches contained 'beaucoup de peintures détestables, dont quelques-unes étaient de véritables caricatures, plus propres à exciter la gaieté qu'à entretenir la piété des fidèles.'"

In more recent times, the dramatic events of Paul-Emile Borduas' life bear witness to the passion with which social thought can be channeled into artistic expression in French Canada. The violently emotional quality of *Le refus global* (1948) published by the group of "automatistes" who had gathered around him shook the Duplessis régime in a manner analogous to the separatist bombs of the 1960s. Borduas' consequent dismissal by Order in

Council of the Quebec Government; his exile in the United States and in France; and finally his death in Paris in 1960 are traced in the catalogue of the 1962 retrospective exhibition of his works. This very fine catalogue contains passages from letters and conversations as well as a portion of *Le refus global*.

The permanently telling documentation of Borduas' thoughts, feelings and actions rests of course in his art. Born in St. Hilaire in 1905, he soon came under the influence of Ozias Leduc whom he assisted in the decoration of churches. He was encouraged by Mgr. Olivier Maurault, then vice-rector of the Université de Montréal. He studied briefly in Paris with Maurice Denis. In the late 1930s he was profoundly influenced by the surrealist writings of André Breton.

The significance of these events rests in the fact that they were transformed in personal terms by this gifted artist in a way that expressed the social ferment of his people. Guy Viau wrote of this aspect of his career: "Paul-Émile Borduas était un doux, de ceux dont il faut craindre la colère. Exaspéré par une civilisation rationnelle et mécanique et révolté contre la condition faite aux Canadiens français par une conjoncture historique particulièrement étouffante, blessé dans sa fierté d'homme et son intransigence d'artiste, Borduas s'est fait violence... La peinture canadienne n'offre pas d'exemple d'un tel dépouillement dans l'acte de peindre."

His achievement finally earned him, posthumously, a Guggenheim International Award for painting and a retrospective exhibition at the Stedelijk Museum, Amsterdam (1961).

Although Borduas undoubtedly achieved a personal artistic success, it would be wrong to see this as a solitary victory. The achievement was social in its origins and in its intentions. He was very much part of a group. The most characteristic photographs of les Automatistes show them talking and gesticulating animatedly. Ideas were important and the excitement generated was reflected in the works created. The highly appropriate title given to one of the group's shows was "La matière chante."

Once more we are back to a deep-rooted characteristic of French-Canadian art. All that

is implied by this phrase in terms of colour and vivacity may be found in the weaving and folk art of rural Quebec, in such primitives as the Bouchard sisters of Arthur Villeneuve, as well as in the sophisticated and highly refined work of Léon Bellefleur, Marcelle Ferron, or the most widely known of the followers of Borduas, Jean-Paul Riopelle.

This spontaneity of spirit did not go unchallenged. Throughout Quebec's cultural history it never had. There is another side to French Canada's creative process. The propensity for logic and rationality which speaks of "la raison d'abord" informs the works of those artists who seek geometrical expression. "Les plasticiens" and those who came later have given us the hard-edged stripes of Guido Molinari, the "gongs" of Claude Tousignant, and the impeccable surfaces of Yves Gaucher. While these painters stand in sharp contrast to the quixotic, intuitive art of a Kittie Bruneau or a Roland Giguère, their roots are none the less deep in an ancient tradition.

On examining the arts of Quebec, one is struck by how few landscapes French Canada has produced relative to Canadian art as a whole. The great natural scenery of the province has more often been painted by English than by French-speaking Canadians. Paul Duval (in *Here and Now*) writes that after the British Occupation of 1759, "the art of France continued to be the traditional bulwark of the French Canadian painter. However, the British forces of occupation introduced a new art accent to the country; the topographical painter arrived. Though his main object was to record the geographical shape of the nation for practical military survey purposes, the topographical artist sometimes took an incidental interest in the Canadian landscape for its own sake. Thus in the late eighteenth and early nineteenth century, the eventually important school of Canadian landscape painting had its beginnings. (The French virtually ignored the landscape.)"

Gérard Morisset observes the same phenomenon. "Dans certains portraits et tableaux d'église antérieurs à 1759, on trouve parfois des coins de paysage ou des natures mortes; dans certains livres illustrés, on remarque des vues

de villes ou des paysages à peine indiqués. C'est l'exception." Apart from a few works of Suzor-Côté (1867-1937) and other painters of his era, this remained true throughout the 19th century.

In more recent times, to find the Quebec landscape in paint, one must turn first to Goodridge Roberts whose exceptional ability to combine vision and feeling is at the heart of his muted studies of the Eastern Townships and Laurentians. But Roberts' Quebec is not a land of snow. Maurice Cullen's sensitive, impressionist rendering of the Devil's River area of Mont Tremblant in winter and early spring, or the more sentimental landscapes of his stepson, Robert Pilot, provide this experience. A fourth name should be added to these. Anne Savage has caught some of the more tentative aspects of light and delicate colour to be found in the province's lakes and along the Lower St. Lawrence. One brief period in the career of Jacques de Tonnancour and the less important work of René Richard remain sole exceptions to this pattern.

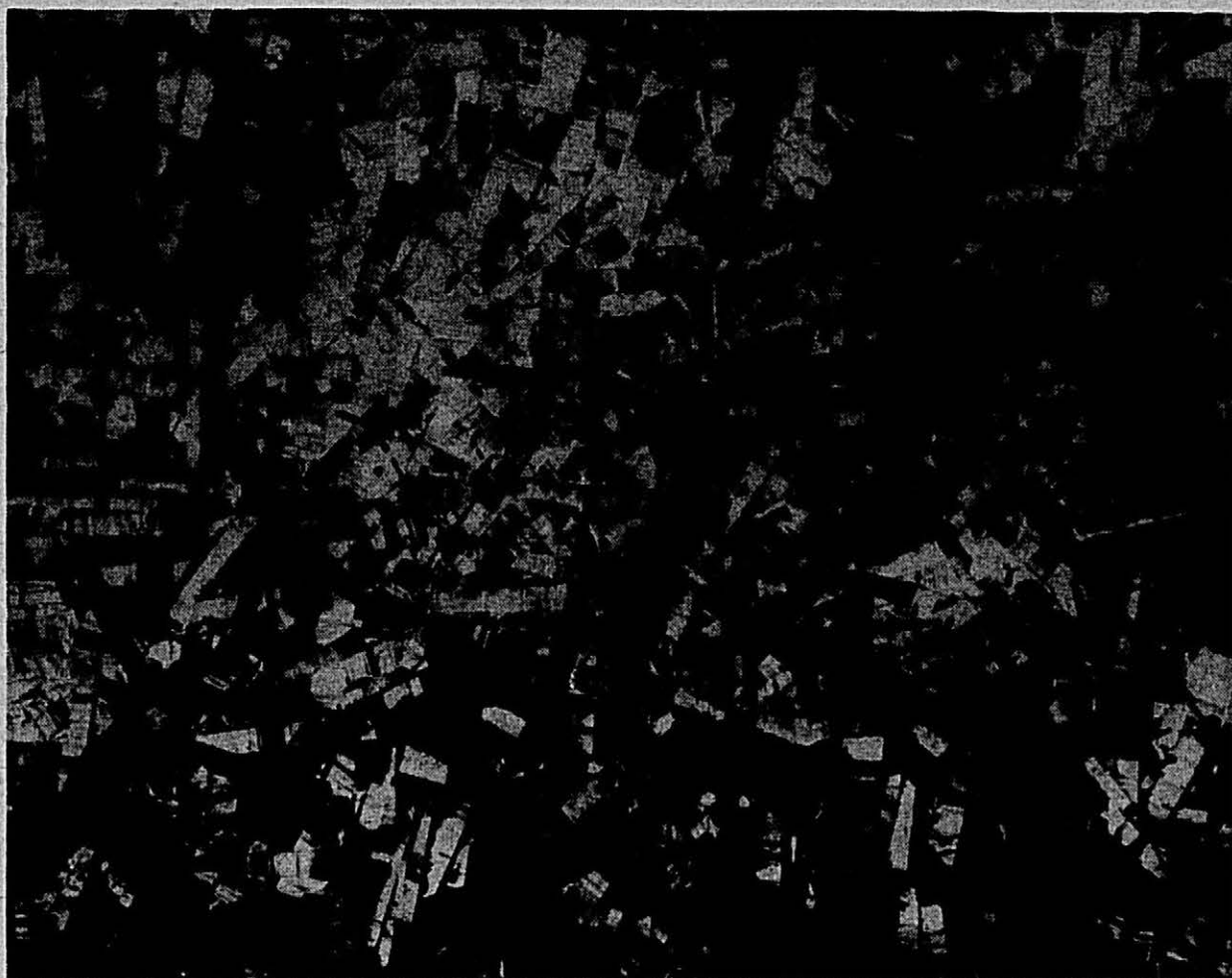
As in the 19th century, the French Canadian painters had remained untouched by the American Hudson River School, so in the 20th century they remained untouched by the Group of Seven. An initial reason for this development has been indicated by Paul Duval in the passage above. But there are other reasons. The influence of the prolific and much sought after Cornelius Krieghoff (1815-1872) who had brought a strongly anecdotal influence in his "genre" paintings, intensified the marked preference of the French Canadian artist for story telling (to this day, the popular chansonette is essentially narrative in form) and a zealous and somewhat introspective exploration of life in family and village settings. Nature, outside the "foyer," held no Wordsworthian claims on the French imagination.

The most outstanding painters of this tradition saw nature not as an end in itself, but as a setting for human activity. The disgruntled critic of the 1930s who complained that Canadian artists exhibited a strong desire to identify with the sub-human was not alluding to French-Canadian painters. In the works of Clarence Gagnon and Marc-Aurèle Fortin, the landscape very rarely occurs except as a setting for a village, a habitant farmstead, or a human figure "en voyage." The reality depicted is measured by man and his society. In Northrop Frye's sense of the terms, they paint their world, not their environment.

The outstanding example of the result of this philosophy in the history of Quebec painting is the art of Jean-Paul Lemieux. In the preface to the catalogue of his 1967 retrospective exhibition, Luc d'Iberville-Moreau (in *Jean-Paul Lemieux*), having stated that "It is difficult to situate Lemieux in the evolution of painting. He is a painter who is essentially of Canada and of Quebec." He goes on to say, "One finds an austerity which is enriched by a proud, rustic dignity. Lemieux's painting is, above all, a climate, a state of mind. His figures assume their place in the immensity of nature. They are conscious of the emptiness which surrounds them and they are powerless to act... He presents a world which is both private and profound."

A world which is both "private and profound" is the very essence of French Canadian art. Guy Viau has written of Lemieux in these terms: "Jean-Paul Lemieux illustre bien... certains traits essentiels du tempérament canadien-français, la finesse native, la réserve, la douceur (il faut craindre la colère des doux!) la susceptibilité et, d'autre part, le drame de

concluded page 10



Jean-Paul Riopelle, *Le Cirque*, ca. 1955, Montreal Museum of Fine Arts.

*Painting/*from page 9

notre aliénation, qui se traduit par une inhibition presque malade, la tentation de se réfugier dans la résignation et le silence."

At its core the art of French Canada is minor-keyed, a quality apparent in the "dark comedies" of Gratien Gélinas, in the sombre novels of Gabrielle Roy, of Roger Lemelin, of Marie-Claire Blais.

Writing about Borduas' "Etoile noire," a Montreal art teacher indentified these same qualities: "By not having recognized subject matter, 'Etoile noire' would be classified by most people as abstract art. But because of the lack of representational subject matter, the painting is really realistic, a visual metaphor of an inner experience. The unfathomable in

this work is to see its reality of torment transformed into order and serenity. The work has its colours, its textures, its structures, its forms, and none of them claim to be what they are not. Not an abstraction, nor a description; but a newly created, concrete world."

The isolation of French Canada and the interiority of its artists undoubtedly account for the avidity with which they have grasped the surrealist and non-figurative tendencies of the modern art movement. The quest of the spirit remains a lively one which trusts that the leadership of the artistic imagination is not in conflict with the deepest philosophic questions of contemporary society.

In 1959, Gérard Morisset expressed the hope

this way: "Quoi qu'il en soit, on peut dire que l'école québécoise est en ce moment en pleine éclosion; qu'elle produit à un rythme accéléré une peinture neuve, fraîche, souvent fouguese, parfois endiablée, une peinture qui doit beaucoup, sinon tout, à l'Europe, qui piaffe et s'impatiente et qui oblige l'homme moyen à se poser des questions; qu'il en trouve la solution importe peu; la parole est aux artistes; c'est à eux de faire la peinture d'aujourd'hui. Ils la font dans la joie, et c'est bien ainsi."

Dr. Martin is Chairman, English Department, St. Josephs Teachers College.

STUDENT RATING OF TEACHING

CENTER FOR LEARNING AND DEVELOPMENT

A healthy dialogue on course evaluation is slowly developing at McGill. The Educational Development Board is in the process of discussing the topic and will soon be presenting its recommendations to the Academic Policy Committee. We believe that the following edited article by Dan. Y. Slobin and David G. Nichols of UCLA will be of interest to our readers. The full-length article appeared in the Autumn 1969 issue of *Improving College and University Teaching*, a journal addressed to college and university professors. Please note that CLD's January Newsletter also dealt with this topic.

We must agree that teaching should be good teaching. Our aim here is to propose but one of many available means which can contribute to this goal, a means of letting the cooks know how the guests respond to the food. The 1965 Byrne Report, commissioned by the Forbes Committee of the University of California Board of Regents, says:

There are a wide variety of devices available for appraising the competence of teachers, including *ratings by students* [*italics ours*], former students, graduate assistants and departmental colleagues, classroom visits by ad hoc committees, and careful scrutiny of reading lists, examination questions, and laboratory assignments. These techniques are not, however, usually employed. Instead, department chairmen are asked to evaluate candidates for promotion on the basis of whatever evidence they can easily accumulate. They are not asked to rate a man's teaching ability in comparison to other teachers in the department. The net result is that almost all appraisals of teaching ability tend to be favorable, and candidates for promotion and salary increments are accepted or rejected on the basis of their published work. This fact is known to faculty, and in some cases has very likely had a negative effect on the amount of effort devoted to classroom performance. This method of selecting faculty may also prevent some talented teachers from obtaining tenure, although the number of such cases is probably low. It is also true that neither the Regents nor any other group has tried to establish monetary rewards for outstanding teaching comparable to those for outstanding research. Token awards of a few hundred dol-

lars have been tried at Berkeley, but no serious effort involving the budgeting of hundreds of thousands of dollars required to have a major impact has been made.

We concern ourselves here with the use of ratings by students for the use of ratings by students for the use of faculty (and perhaps administrators). The purposes of student evaluation are:

- 1) To help the instructor improve his
 - a) content
 - b) methods
- 2) To help the university select and maintain good teachers by
 - a) carefully examining the record prior to hiring and promotion
 - b) redeploying personnel to fit duties to talents
 - c) providing incentives by basing promotion at least partly on teaching proficiency
 - d) rewarding good teaching in ways other than promotion

We suggest that student ratings would fill the appalling gap in our knowledge of faculty teaching ability. This gap is relevant to point 2 above; that is, we are concerned here with the identification of quality of teaching by the university. But even if one does not believe that student evaluations should be used for such purposes, it would be difficult to deny their value in regard to point 1: To help the instructor improve his content and/or methods. Both of these points are discussed below.

There is an extensive literature on student evaluation of teaching, going back to early programs in the twenties . . . Mueller reported to the A.A.U.P. in 1951 that, up to that time, about forty percent of American colleges and universities had made use of student evaluation.

Examples of sophisticated programs are those of the University of Washington and the University of Michigan, which provide concrete examples of different approaches to the institutionalization of student rating of teaching. Our interviews on these two campuses revealed that, in both cases, the program was initially met with a good deal of faculty opposition and hostility, although the proposal stemmed from a faculty group; but that after a few years of experience most faculty came to accept the program, several of the strongest opponents actually praising the value of student ratings of teaching a few years later.

University of Washington

The University of Washington has been making use of student ratings since 1924, one of the oldest continuous programs in the country. The current program is clearly described by Langen. The University has an Office of Student Ratings which will collect student opinion from a class only on the request of the instructor. The instructions to the student, given on the rating form, summarize the important aspects of the program:

This survey is made at the request of your instructor in this class. The information the instructor receives will not identify any student individually. He will receive a summary of class ratings and comments only after the quarter is over. At that time the individual instructor alone determines whether this information is to be destroyed or whether it is to be made available to any other person for reference.

Note that the evaluation is *voluntary* (for both instructor and student), *anonymous*, and *private*. The instructor receives from the Office of Student Ratings a numerical summary of the ratings given on the first page of the form, his decile standing on these ratings in comparison with a norm group of the same academic rank, and typewritten paraphrases of students' comments form the second page.

The Office is forbidden to pass any information on to the instructor's department or dean, even the fact that he requested a survey of his class, unless specifically asked to do so by the instructor. (The present director of the Office reports that instructors choose to pass ratings on to their superiors in about half the cases.)

These provisions allow the Office to carry out studies on many aspects of education, having thousands of course ratings on file for various sorts of analysis.

One obvious problem in the Washington system is that instructors who need feedback most may not request it. Indeed, the director's recent report states: "The informal consensus among students seems to be that instructors who request surveys need them less than those who do not request surveys."

The primary aim of the Washington program, then, is self-help, with provision of information to the administration as an occasional by-product.

University of Michigan

The University of Michigan program, about

15 years old, differs in important respects. All courses in the liberal arts college are rated by students every third term. There is no central office of student ratings; rather, each instructor is given rating forms, and he is responsible for their administration. Generally the instructor appoints a student monitor to administer the form at the end of the term. The forms are filled out in the instructor's absence, and are returned by the monitor to the department office in a sealed envelope, which is given to the instructor after the completion of grading. It is up to each department to vote as a whole whether the forms are the private possession of the instructor, or whether they must be passed on to the department chairman. The Michigan system is thus *compulsory*, *semi-anonymous* (handwriting can sometimes be identified), and *optionally private* (on a departmental basis). Its primary aim, however, is self-help. (The form is also designed with the subsidiary aim of stimulating student thinking about educational objectives.) All instructors are thus automatically provided with student feedback, but there is no provision for using the ratings for research purposes.

With these two programs as contrasting examples, we will try to reply to frequent objections to student evaluations of teaching.

Student ratings are influenced by variables irrelevant to teaching

This is a commonly voiced fear, but does not seem to be supported by findings such as the following:

The following variables were *not* correlated with student ratings of teaching at Purdue: age of student, sex of student, sex of instructor, military status of student (veteran or non-veteran), student's grade in course, student's year of college (except that graduate students rated instructors higher than undergraduates).

The following variables were *not* correlated with student ratings of teaching at Washington: class size, major vs. non-major students, student's grade point average, grade received by student in the course, grade student expects to receive in the course.

Clearly more data of the sort enumerated above must be gathered before this objection can be answered unequivocally. For example, class size was not found to be a relevant variable at Washington and at Brooklyn College, but classes over 30 received lower ratings at Grinnell College. Similarly, required courses received lower ratings than electives at Grinnell, but not at Brooklyn. Ideally, such variables should be assessed in regard to a given campus, rating form, and collection of instructors and courses.

Student ratings reflect only the instructor's personality

Many professors fear that student ratings are invalid measures of subtle aspects of teaching effectiveness, revealing only the "halo effect" of the instructor's personality or "showmanship." This is probably true only if rating forms are poorly constructed, limiting themselves to unsubtle and global questions of over-all evaluative response to a course. Careful studies have shown, however, that it is possible to construct questionnaires which clearly tap independent aspects of teaching effectiveness (although personality is certainly frequently an important aspect). Several lengthy questionnaires have been submitted to factor analysis, a statistical technique which reveals independent clusters of intercorrelated items. The very fact that factor analysis of student ratings is possible demonstrates that several dimensions of teaching effectiveness can be independently evaluated by students. If, for example, a factor analysis reveals "rapport" and "intellectual stimulation" to be independent factors in a given group of ratings, this means that students' feelings of rapport with an instructor cannot be used to predict whether or not he was found intellectually stimulating by the students. . . . A well-devised student rating form need not measure a student's over-all impression of his instructor's personality alone, or the instructor's rapport with the course, or his ease in grading, or what have you. A carefully devised questionnaire would sample from each of these dimensions (and more). If the factor loadings of each of the items is known to the instructor, he is then able to assess his performance in respect to each of the dimensions (or simply to those dimensions he considers important in relation to his goals in teaching). Likewise, if the results of ratings are to be used by administrators, the ratings should be interpreted in terms of individual items and factors, and not in terms of an over-all score of "teaching ability."

This presentation of factor analysis of ratings should also answer the following frequently-heard objections: "The essence of good teaching cannot be caught in a simple score." "The impact of teaching cannot be measured." "Students cannot be trusted to take evaluation of teaching seriously" (in which case factor analysis of ratings would be impossible). Clearly, well constructed forms can reveal the weak and strong points of a man (including his abilities as a "showman," but not limited to those abilities).

Students cannot evaluate the goals of teaching

They are not being asked to. The faculty sets the goals, but responses to questionnaires such

as those described above can let the faculty know, in part, how well they are achieving those goals. The use of student ratings in no way asks the students to judge the value of the goals set by the faculty (though it may well be useful to collect student opinion in this regard also).

A man should be judged by his peers

The use of student ratings does not violate this maxim. Promotion decisions are still made by one's peers, though they may find student opinion an important variable in their judgment. . . . Just as we do not expect our students to be the best judges of our research, we should not expect our colleagues to be the best judges of our teaching *ability*. (Note that we stress *ability*; clearly, our colleagues have much more to say in regard to judging the *goals* of our teaching.)

Many objections in this vein reveal an undercurrent of embarrassment and fear of public humiliation, as if the critic were unsure of his teaching ability. Certainly a man is not ashamed to submit his reprints and books to the promotion committee, and these are much more public than the limited reading of student evaluations. If opposition to administrative use of student ratings is based on fear of exposing bad teaching, all the more reason for their use!

However, to be more charitable, perhaps such critics look upon student ratings as unjust "bad reviews" of their work. If this is the case, of course, they are perfectly free to submit critiques and explanations of the ratings. Clearly, a promotion committee is not going to rely *solely* on student evaluations of teaching in reaching its decisions. Opposition of this sort simply strengthens our conviction that much more attention must be paid to the quality of university teaching.

Overemphasis on teaching has bad consequences

The burden of this argument seems to be that if professors are aware that their courses will be evaluated they will rob time from important research and publication activities to devote to their teaching. This can hardly be a serious objection, unless one is convinced that teaching need not be good. If a professor does not have time to do both good research and good teaching, then something is wrong with the expected allotment of time or the criteria for advancement (as has been frequently pointed out). We can do no better than to conclude with an observation made by E. R. Guthrie, one of the pioneers in the use of student rating of teaching: "It is well to remember that student evaluation is continuous and inescapable. The only question is whether or not we care to know what it is."

by LINDA GILES

ENGLISH E10: ONE REQUIRED COURSE TOO MANY

Through no fault of my own, I am enrolled in a course called English E10. I have no choice: it's the only required course on campus. Since it victimizes some 1,900 other freshmen students like myself, though, I don't feel individually oppressed. A product of the continuously disputed CEGEP program, English E10 faces a great deal of criticism from within its faculty ranks and from its student enrollment.

In the hopes of comparing my views with various "informed" members of the English E10 teaching staff, I interviewed five E10 instructors—Jay Birdsong, V.R.K. Chopra, Leonore Lieblein, Joseph Magnet, and John Preston—as well as Mr. David Williams, chairman of English 10, and Professor D. F. Theall, chairman of the Department of English. There was a wide spectrum of criticism of the English

E10 program, but almost everyone agreed that the course definitely needed revision, if not complete extinction.

The instructors, or TA's (Teaching Assistants), as they prefer to be called, indicated that the basic goal of their individual sections or the English E10 course in general was to provide the student with a broad, analytical understanding of literature by thinking for

continued page 12

himself. Apparently, this literary appreciation is to be attained by means of *reading lists*, referred to as "uneasy mixtures of a number of things" and arbitrarily imposed by the heads of the department. Mr. Birdsong, however, who was an outspoken critic of English E10, believed that this learning process had not yet begun: "The class so far has not been so much a learning about literature as an unlearning of techniques of approaching literature which have been foisted upon these people in high school, which has made the classroom experience terrifically boring . . . We're not studying yet."

However, the most controversial subject that we touched upon was the present required status of English E10. Mr. Birdsong summed up the beliefs of most of the seven interviewed: "Why should people be required to take English E10 instead of invertebrate zoology?" Professor Theall reiterated this belief by calling any required course in an area like the humanities an anomaly. He saw the solution to the problem in the disappearance of the CEGEP years according to the schedule promulgated by the university; any attempt now to resolve the situation would be "a misdirection of energy," he said.

On the other hand, Mr. Williams, who appeared obligated to defend the entire freshman program, cited one professor who had suggested that one of the adverse effects of not requiring English E10 might be that this would become a way of eliminating the student engineer, the physiotherapist, the nurse, etc., thus creating a course for only "beautiful people."

By way of "getting around" the obligatory nature of the course, a few suggested the immediate institution of a "pass-fail" system, whereby students would receive a "pass," "fail," or "excellent" rating instead of a numerical grade. Joseph Magnet, who had proposed this idea and had unsuccessfully submitted it to an illusory steering committee, felt that the proposal might be accepted by members of the department individually, but doubted if it would be realized this year. At least it had the approval of the *chief* member of the department, if that is any consolation: "I would have no personal objection to seeing

all of English E10 graded on a pass-fail system this year." Professor Theall said, "because I think the particular status it occupies as the only obligatory course suggests that is a good idea." Of those who voiced complete approval of the pass-fail method, Miss Lieblein's remark was best representative: that the method is "one way of making possible a greater amount of freedom for everyone."

Nevertheless, Mr. Preston still believed that the pass-fail system was definitely not an adequate compromise for what he would like to see, and called for more unattainable situation: a humanities course with *no* grading whatsoever, but simply evaluation by the instructor.

In argument, Messrs. Chopra and Williams, always assuming the role of the devil's advocates, failed to see any real advantages in the pass-fail system at all. Mr. Chopra insisted that students perform much more zealously when striving for better grades, not merely a "pass" rating. By the same token, Mr. Williams said that he felt there was no real purpose to the system other than in eliminating a certain arbitrariness in the present marking system. He added, moreover, "I think the instructor is more comfortable than the student, at least not now, not from the experience of it, but arguing about it, anticipating it. I think the instructor sees more advantages in it than the student."

Of course, no one was qualified to make an unequivocal statement on the advantages of the pass-fail system. Two instructors, however, said that they felt their students were being *disadvantaged* by the present conditions in the organization of English E10. Mr. Preston qualified this statement by saying "I find with these conditions that I start communicating with people who are really turned-on and start forgetting about the other people in the class. This sort of thing is cumulative: the less I communicate with them, the less turned-on and the more turned-off they become and eventually they don't *want* to learn anything."

The comments of the seven people I interviewed pretty much coincided with my own belief that a great deal of change in the structure of the English E10 program was necessary if the course was not to be headed towards self-immolation. And so on January 27th, a partial

solution was reached, or so I thought. On that day, the Departmental Assembly of the English Department approved a proposal for a pass-fail system for the English E10 program for 1970-71. The points of the proposal were simple enough: (1) that a student will be given a P (pass) or F (fail) rating at the end of the year, depending on whether he has fulfilled the requirements of the course; (2) that the instructor will present the student with a personal evaluation of his abilities at the end of the year; (3) that a report of any non-attending student be submitted to the English E10 before his absence from classes constitutes a failure; and (4) that the instructors form a writing clinic to help students who have writing problems.

The one catch to this proposal was that it is intended for next year, 1970-71, leaving us freshmen to the fate of the present system. As a result, a special meeting was held February 9th in Leacock 132 chaired by Professor Harry Anderson, a director of the English E10 program, to air views on the possible institution of the pass-fail system for the remainder of this year. A total of 30 people attended that meeting (only 1/3 of them students). Professor Anderson started by explaining the proposal point by point, but he let Professor Theall explain why the pass-fail system would not be implemented this year. It would not be, he said, because it would constitute "a built-in unfairness" to the students, who had not been prepared for the fact that they would be graded in this way at the beginning of the school year. Professor Theall had to add, though, that the *main* reason for not implementing pass-fail this term was "red tape": the McGill Computing Centre would just not be prepared to score P's and F's.

So, Theall's explanation was left unchallenged at the end of the meeting, since there was barely enough people present to *listen* to his argument, let alone comprehend it. And so the last hope of changing the English E10 program vanished as the last person left the lecture hall exactly an hour after he had entered it. But, then, there's always next year to look forward to.

THE REVASCULARIZATION OF THE HEART

by TOM PERLMUTTER

The creativity of medicine cannot be better exemplified than by the career of Dr. Arthur M. Vineberg. In an interview with the *McGill Reporter* he recounted the often harsh, always intense struggle to perfect a system to combat heart disease. Leaning across his desk in a sparsely furnished office, he spoke of the distant events that led to his great interest in the problems of coronary heart failure.

"My father had a heart attack when I was taking a Ph.D. He nearly died. I studied for my second year examinations when he was sick, and I watched that man go from a big, strong man to a wheelchair cripple over a five-year period. He died in 1935 and I made up my mind that one day I would get after this problem."

After twenty years, the quest has resulted in a highly sophisticated technique of treating heart failure—to the point where Dr. Vineberg

can claim that "heart transplants could be avoided if we had adequate revascularization before the heart becomes just a paper bag. There are only about 2% of all hearts that reach the autopsy table in a condition too late to revascularize."

The heart is a fascinating, intricate piece of machinery. It needs 60 gallons of oxygenated blood an hour to keep healthy. The blood is supplied by three major coronary arteries. When atherosclerosis blocks a coronary artery, that part of the heart muscle receiving no blood dies, resulting in anginal pain. The patient has had a *myocardial infarction* or, a heart attack.

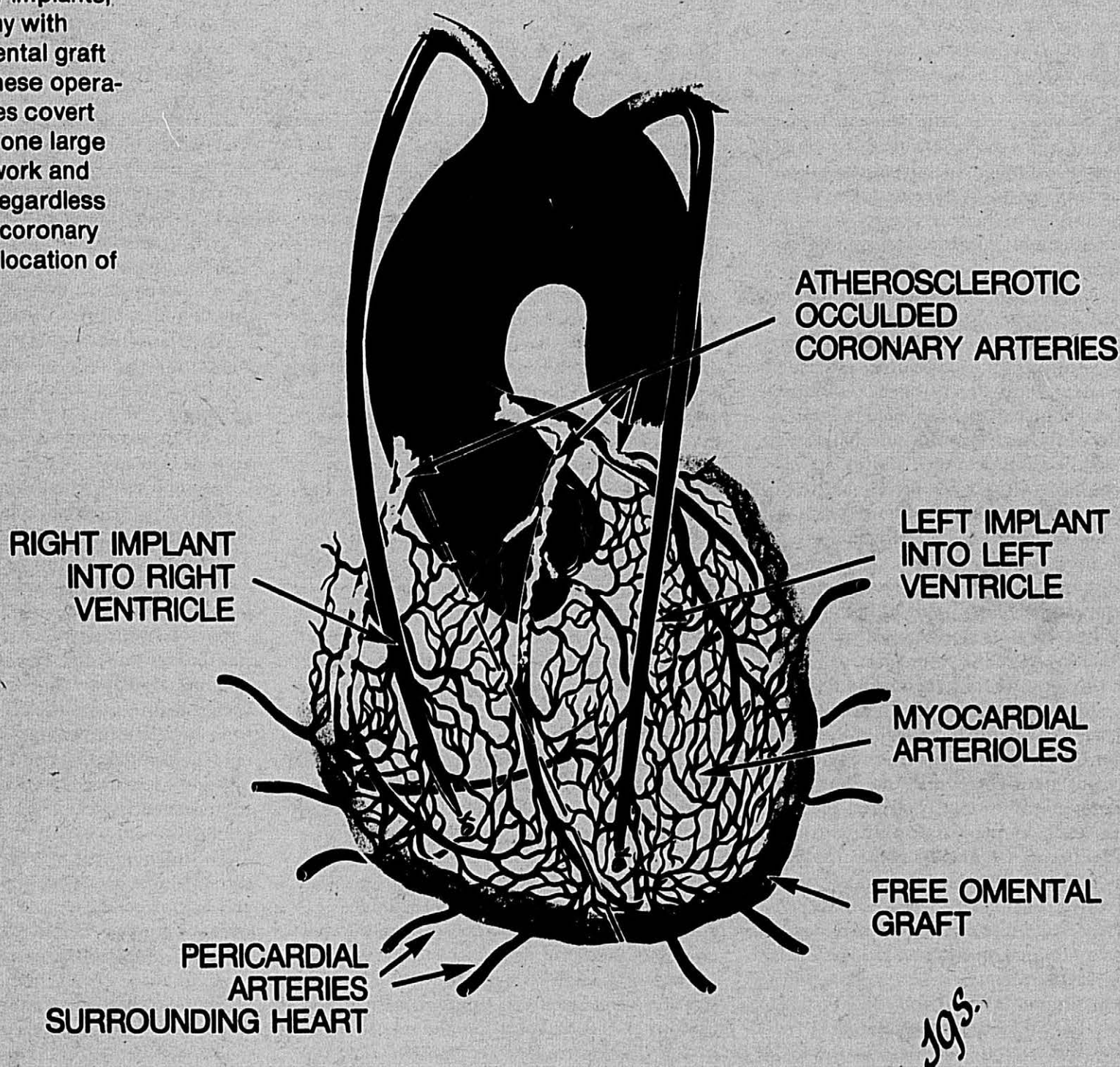
Dr. Vineberg saw the problem as "a simple mechanical and fluid transport problem, which I have attempted to solve by introducing a new artery into the heart muscle. This is known as revascularization."

Dr. Vineberg often compares the operation

of the arteries to pipe-lines irrigating a field. Unfortunately, it is not as easy to replace an artery as a broken or clogged pipe-line. More than a mechanical grasp of the problem is needed. Imagination and an intuitive feeling are needed to handle the heart, it is more than a piece of machinery; for the heart is a delicate instrument.

Dr. Vineberg's original technique consisted of taking the left internal mammary artery with all its side branches open and bleeding and transplanting it into a prepared tunnel made in the heart muscle. Over the past twenty years the approach has been greatly sophisticated. "We now insert the right as well as the left internal mammary artery. We apply a free omental graft. The omentum is a primitive membrane in the abdomen. Its purpose is a mystery. It has the ability to resist infection and to seal off areas of inflammation as well as

Revascularization of entire heart by right and left ventricular implants, epicardiectomy with bloodless omental graft (Vineberg). These operative procedures convert the heart into one large arteriolar network and are effective regardless of the type of coronary circulation or location of ischemia.



to supply blood to ischemic regions. If cut away from the abdominal blood supply, it seeks out a new blood supply on both of its surfaces. So when it is wrapped around the heart, oxygenated blood from outside the heart is conveyed through the omental vessels to the coronary vessels."

Open heart surgery is not required, so that the risk of death is under 2% and chances of long term benefit over 80%. Many patients studied up to 17½ years after surgery were shown to be living solely on the internal mammary artery implanted many years before. In these patients atherosclerosis had progressively and completely blocked all the patient's own arteries. Atherosclerosis does not involve the internal mammary arteries, either before or after implantation, nor does it involve the fine vessels inside the heart muscle to which the branches of the implanted internal mammary artery join. This is why revascularization by internal mammary artery implants is lasting.

As with most expositors of radical concepts, Dr. Vineberg faced a considerable amount of criticism and opposition when he began his research. "We spent five years testing in the laboratories, answering all the critics: showing that this artery would stay open, showing it would keep the dog's heart alive even though

we tied off the artery that supplied blood to the heart. In spite of all these things, my medical confrères did not take it seriously." Furthermore, the patients he began operating on were ones that would not be passed for having a tooth pulled. "The concept that you could operate on a patient who was chewing nitroglycerin and could not run half a block, could not even walk to the bathroom, was quite startling. It shook people up a great deal to think that we could do something for these people." However, his work has gained increasing world-wide recognition, and the Vineberg technique is being used in over 80 heart centres around the world.

Yet a serious problem exists in establishing sufficient heart care centres in Canada to treat the overwhelming number of patients suffering from heart disease. Over 54% of all deaths in North America are caused by coronary heart disease: 500,000 Canadians suffer from this disease. The greatest number of operations Dr. Vineberg's team at the Royal Victoria Hospital can handle is 15 a week. That would make 720 a year. If you multiply that by 20 diagnostic centres across Canada (centres that do not exist). It would only take 15,000 per year—15,000 out of 500,000. It would not even pick up the slack of those developing it. The magni-

tude of the problem is fantastic. The only answer would be a government effort to establish the necessary heart care facilities across Canada, and this would involve a massive outlay of funds. It is doubtful whether the government is willing, or even able, to do so.

Nevertheless, Dr. Vineberg and his associates have continued research through the years to improve the speed and efficiency of revascularization procedures. As a result he is now operating on patients with chronic, intractable heart failure with abolition of heart failure in 65% of cases.

Dr. Vineberg was born and educated in Montreal. He obtained his undergraduate, graduate, as well as medical degrees from McGill University. He is Senior Cardiac Surgeon at the Royal Victoria Hospital, and was formerly Associate Professor of Surgery at McGill University. The founder of the sub-departments of cardiac surgery at the Royal Victoria Hospital and the Jewish General Hospital, he is a fellow of the Royal College of Surgeons as well as numerous other scientific societies. He has lectured on the Vineberg technique both here and abroad and has contributed over a hundred articles to scientific journals.

McGILL DRAMA FESTIVAL MARCH 5—MARCH 21

A spring production by the English Department's Drama Program is already a McGill institution. This year, however, the traditional three-day presentation metamorphoses itself into a two-week festival of performances, lectures seminars, workshops, conferences, and social events.

Meetings of students and Drama faculty held in late autumn revealed a mutual desire for wider participation in creative experimentation, increased awareness of contemporary trends in university and professional drama, and for closer contact between McGill thespians and the local and national theatre environment.

Two months of collective head-scratching produced THEARTiculation, a sixteen-day (March 5-March 21) experimental immersion program in theatre and film. "THEART is designed," say English Department Drama Director, Professor John Ripley, "to allow all students interested in Drama to explore the shape and directions of contemporary theatre."

Events are grouped into three major phases: presentational, informational, and social.

Performances in a wide variety of forms will be staged by Drama classes, informal groups drawn from throughout the university, and longer-established troupes. Scripted presentations will include the English Department's *Waiting for Godot*, the Players' Club *Threepenny Opera*, and The Goldsmiths' Company production of the Wakefield *Second Shepherds' Play*. Non-formal or improvisational presentations embrace a "happening" based on the Indian *Holi Festival*, *Survivors-Survivants*, a "reaction to Hiroshima" based upon Grotowski's Poor Theatre concept, a "Names and Nicknames" evening of creative exercise and improvisation inspired by Theatre for Children, and "A Festival Evening of Creative Arts" presented by Genesis 2. East will meet West as a Japanese *Noh* sequence, performed by Japanese, shares a double bill with Yeats' *At the Hawks' Well*.

An evening of poetry reading and a program of films made by McGill students will be festival features.

Moyses Hall, classrooms, lounges, and auditoriums are being pressed into service in a search for environments appropriate to each

kind of presentation. Passers-by the ground floor hall of the Arts Building at lunch hour on March 10th, for example, will find themselves spectators at a medieval mystery play.

The concept of THEART has proved attractive not only to Drama Majors; students in General Arts, Sciences, and professional programs have become enthusiastic participants. "The important thing," says Professor Ripley, "is that students and faculty have the opportunity to explore a wide variety of theatre forms and share their findings. One of the best ways to do that is to show our insights to each other in formal and informal performances."

Conferences, workshops, lectures, and seminars, with participants from McGill and elsewhere, will provide a steady interchange of information.

Saturday, March 14th, will be devoted to a one-day conference on Universities and the theatre. The morning session, exploring the theme "New Directions in the '70s," will feature a panel consisting of academics, artists, and arts administrators concerned with the future national and international theatre. In the afternoon directors of Drama Programs at York University, University of Ottawa, Sir George Williams, Bishop's University, University of Quebec, and McGill discuss contemporary university drama curricula. In the evening, leaders in many fields of French and English dramatic activity in the city will speculate upon "McGill Drama and the Montreal Theatre Environment." Discussion between audience and panel will be a feature at all sessions.

Drama and the personality will be the subject of a second conference on Saturday, March 21st, when theatre educators the role of drama in the development of the human potential. This conference will be jointly sponsored by McGill and the National Theatre School.

Taking seriously the Hall-Dennis Report recommendation that "There must be education for leisure time, for a mature culture, and for a greater sense of personal responsibility," special emphasis will be placed upon the evolution of Developmental Drama programs in schools and universities. Four seminars are planned. Richard Courtney, international authority and author in this field, will conduct

a seminar. Another on theatre for children will be offered by Wayne Fines, Artistic Director of Youtheatre. The third, on creative drama, will be given by Margaret Faulkes, formerly of the London Theatre Centre, and currently at the University of Alberta Department of Theatre. A panel featuring specialists in children's theatre, theatre for children, and creative drama will complete this sequence.

Workshops in movement, modern dance, stagecraft, and lighting will be held at intervals. The stagecraft and lighting sessions will be conducted by Dan Hoffman, formerly Assistant Production Manager at the Tyrone Guthrie Theatre.

Informal talk-sessions are an important part of activities. Montreal playwrights will chat about their craft over coffee, and professional actors will share a sandwich lunch with those interested in learning more about the life of the professional performer.

Special lectures will be given by theatre specialists from McGill and guests from elsewhere.

Professor Ripley hopes the Festival may "bring to the campus all kinds of fresh ideas from both downtown and institutions like our own throughout Quebec and Ontario, in order to open as many doors as possible for better co-ordination and more effective programming."

The tone of the festival will be informal throughout, with ample opportunities for coffee and casual conversation. "If we are to create a really dynamic Drama Program at McGill," Professor Ripley maintains, "we must first come to know each other. It is so easy to get lost here and at other large universities. With this sense of alienation the urge to create exciting things get stifled. Drama is, after all, a communal art."

To accentuate the importance of this, THEARTiculation will open with a Wine and Cheese party, and close with a "Happening Get-Together."

All events are open to students, faculty and members of the Montreal community, and most are free.

A brochure containing a day-by-day calendar of events may be obtained from the English Department Office in the Arts Building.

McGILL HEALTH SERVICE

by HARVEY MAYNE

McGill's Health Service is one of the finest medical treatment centres for students on the continent—in spite of annoying obstacles.

Twelve full-time, part-time doctors, two technicians, six clerical staff, and seven full-time, part-time nurses must keep at least 15,000 students healthy. A formidable task, to say the least, but one that has been taken on with a tremendous amount of enthusiasm and hard work. Anyone who has had to frequent 517 Pine Ave. or RVC Infirmary with a health

problem will attest to the amazing good will of MHS people—and to the beneficial results of their efforts.

Through a variety of activities, MHS helps to maintain good health on the Macdonald and Montreal campuses. In clinic, doctors consult with patients, diagnose their problems, and, in most cases, actually provide treatment for illnesses. Preventive medicine is practised through freshmen interviews, annual x-ray examinations, and immunizations. Students with

psychological problems are encouraged to visit psychiatrists and psychologists at the Service.

Advice is given on "problems of living" including nutrition, sex, reproduction, etc. Group meetings, surveys, and doctor-student seminars are important adjuncts of the Service. The staff-at-large also regularly meets to discuss the progress of the Service.

Problems? Not a few, as can be expected.

MHS has an x-ray machine a quarter of a century old. Understatement: it doesn't work

as well as it should. One MHS doctor described his experiences with the contraption: "When I was a medical student at McGill, they always used to send me a notice every two weeks to come up for an x-ray examination. After a couple of these notices, I got to worrying about my having cancer. Actually, it turned out the machine wasn't working properly, but what was I to expect?"

Cost of new x-ray equipment: \$60,000. If every student at McGill paid one dollar for his annual x-ray for the next four years, the money collected could be used for workable x-ray machine. On the other hand, if McGill's administration decided today that this machine was a priority and signed a check for \$60,000

Smooth efficiency at MHS is also hampered by the scattering of facilities. Although other units at McGill face a similar problem, MHS naturally suffers most which means that students suffer most. There is no central administration/clinic building. Not more than 15 beds are provided for sick women students at RVC. Occasionally, a male student with a serious enough illness is admitted to the RVC Infirmary (one such case, myself). Nurses are on duty at the male residences, although there are no infirmaries. (Macdonald College's case is unique in that a specifically designed building meant as a "small hospital" provides for the health of students with 15 beds.)

Every doctor I spoke to at MHS emphasized that their number one priority was a central building which would contain all these facilities for both men and women. Unfortunately, the university has other priorities which it feels outweigh the needs of the McGill Health Service. Possibly, there is justification for this policy, if one considers the university's prime purpose to be academic, rather than health. But to think that academe and health are separable is nonsense. *Health of students (and, for that matter, staff) is one of the prime purposes of the university.*

It is very easy to say that we are here only to study and that our health is an extra-curricular matter. Very easy, that is, for those in

good health—clearly not for students with health problems. It is only when one comes into contact with a university health service that one recognizes its importance to the community. Illness impedes academic pursuit. It's as simple as that. The university should be aware of this.

The MHS must have the resources available to function as a complete health service. This includes vision and auditory testing apparatus, and dental care equipment, which are all vital to a comprehensive health service, but which the MHS lacks. The Service should have the proper facilities to provide a more extensive gynecology service than is now available. Women students now have to wait at least a month for an appointment at the gynecology clinic.

MHS should be able to provide free drugs to students without having to use free samples provided by drug companies. When I was hospitalized at the RVC Infirmary, the last supply of penicillin tablets was drained for my care. The Infirmary had to wait two weeks before I could return these pills personally with a prescription filled at the Royal Victoria Hospital Pharmacy. This situation indicates the attitude of the university towards MHS, and we have good cause to be ashamed. The funds allocated to MHS must keep up with its needs—i.e. the needs of the students.

It should also be stressed, as Dr. John Lohrenz, Director of MHS told the reporter in an interview, that the MHS does not provide only medical care. It also has a very important educational role to play. Some of the less publicized activities of MHS include, for example, consultation-information sessions with students who have questions on sex. Contrary to what some vociferous student "activists" have been asserting, MHS *does care*—it has been providing necessary information on birth control, drugs, etc. for several years.

Is it unreasonable to suggest that our university ought to subsidize not only the maintenance of these activities, but also expansion, as mentioned above? Could other ways not be

found to have the MHS pay its way. A number of suggestions on this score have already come up in the past few years.

An all-inclusive mini-medicare scheme for the university has been recommended, for example. This would ensure all staff and students. A member of the university community could visit a doctor for treatment and the doctor would bill the insurance company providing the coverage. The money collected would then be used to buy new equipment, hire more staff and so forth.

Objections? Some students and faculty would complain because of the compulsory features inherent in such a scheme. "A large number of people might declare they were being oppressed by the obligatory nature of this type of insurance scheme," says Dr. Lohrenz. The arguments to counter this "oppressed" attitude need not be mentioned here—it's the old medicare pro and con argument in miniature.

Another alternative is coverage provided by medicare itself. Would not the Québec medicare scheme, which is to begin operation on July 1, provide the same service as the insurance scheme suggested above? No one knows for sure? The government at Québec, in typical fashion, has kept the proposed ramifications of the medicare scheme a mystery. Meanwhile, McGill must assume that its Health Service will be financed as in the past.

Keeping this in mind, we must start paying extra attention to the needs of MHS. "We have been pushing centralization for years," says Dr. Lohrenz. A look at the agenda of important items discussed at the Senate Committee on Student Health this year will not find any mention of this, however. Work must begin now to expand the physical facilities of the McGill Health Service to meet the needs of a growing campus population. Immediate consideration should be given to the crucial question of providing a similar service for staff (teaching and non-teaching).

HI-RIZE

by STEVEN FREYGOOD

This article is about Rochdale College, but it is also about me and other peripheral people like the young working couple who have tried to squeeze their marriage into a churchmouse apartment on the twelfth floor of a highrise, the old lady who was killed in the Park Avenue fire last winter, the Japanese student who starved himself to death in his room rather than ask the neighbours for food.

In the last nine years I have lived in roominghouses, co-ops, twenty story meccano sets, country communes, city communes, and all assorted-size apartments. On a limited budget I have been stuck with madmen, crab-lice, professional gamblers, artists, labourers, revolutionaries, students, hot and cold running cockroaches. In short I live the way artists have lived for the last five hundred years. I live on a small disability pension plus whatever my imagination can dream up. Every month I pay \$70 for two cold rooms on one floor and my own personal bathroom in the basement twice flooded when the pipes froze. On warm days

I don't have to wear an overcoat when I head for the can. Some people who have only their pensions can't boast of even these amenities. The building and the neighbourhood are both filthy and I for one will be well rid of them. But it is our neighbourhood, dammit! It *doesn't* belong to the landlords, or the city tax collectors.

On summer evenings they gather at Arsenal's Variety Store, at Rainbow Sweets, at the "Grease," at the Byzantium—the old people, the students, the winos, the artists, the addicts. They exchange notes on dogs and pussycats, play ball in the streets, exchange insults with the neighbourhood kids, sit on front stoops eyeing each lethargically like so many turtles in the sun. A man talks to a lamppost. Here and there someone has planted a garden on their bit of lawn. A tiny swimming pool appears in front of one house, where the kids splash around while their old man sweats and drinks beer. Out of nearly every window the evening smells of Greek, Italians, Hungarian

cooking, the music of guitars, trumpets, flutes. And everywhere babies. Babies in strollers, babies in paposes, babies, cats, and dogs. Next door a freak is talking about his last trip on psilocybin. From their wicker rockers the old men tell you incredible stories of their travels while they soak up the last of the sun. An old woman reminisces about the hills of Greece. On porches, on windowsills the girls wait for some guy to ask them to join the gang over the campus fountain. There is always someone who wants to talk. An old widower tells me he doesn't know anyone in his apartment building. I give him a nudge and ask if there isn't maybe a widow in the place. "Sure, there are thirty of 'em, but they don't want talk to me or anyone else." A ghetto landlord tells me, "When I last visited the flat they painted all the walls. Murals. They put in some kind of funny lights and put in ropes instead of bannisters. They tore down the plaster and put up some kind of plaster sculpture stuff. Thought it looked pretty good myself, but what

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Hi-Rize/from page 15

am I going to do when the next tenants move in? I mean, people aren't used to that kind of thing. Wouldn't mind if they just painted the murals."

And now all that is going. You know what is coming. The stencils read "Slumrise," "Tasteless Towers," "Vertical Vacuum."

The other weekend I visited Rochdale College. I haven't done much research on the ideals of the co-op, its politics, or its history. I went there and looked around, the way I would in any community. Rochdale is a community of 850; Morden, Manitoba, population 1,500, was my little old grey-haired mother's home. The former is an 18-storey building, the latter a little prairie town. Rochdale has everything that Morden had except a jailhouse. Rochdale doesn't offer nearly as much room, it has very few children, and no old people. It has more than its due share of criminals but it has not created these criminals. I am not trying to present a true analogy but only a kind of picture to those who have never lived in a small town.

Rochdale has upward mobility. People prefer to live high above the street. Naturally waiting lists are long so that only the most permanent members of the community end up at the top. These just happen to be the older members who have regular incomes. Rents are the same on all floors. In short, the older, richer people live at the top. This did occur to the designers who had the wit to put the laundry room on

the eighteenth floor. The less savoury characters live below the fifth floor.

A variety of social units operate in the building. Apartments, ashrams (suites of rooms about a central livingroom and kitchen), the Nu Sigma Nu fraternity house. A Ryerson University dormitory, a commune which takes up the entire fourteenth floor. A young man on the seventh floor assured me "We have a quiet floor and we're going to keep it that way. We don't like violent types." Sounds like the block I used to live on.

The few children have the run of the building and seem more or less accepted everywhere in the village. Everywhere murals and graffiti. If you don't like the decorations paint your own. Everywhere signs: "Home of Ted & Co. (presently Alice)," "NO CRASHING HERE," "Agnostic double for rent," "Clean up the dishes, the elves are on strike," and even at Rochdale (shades of Holden Caulfield) the inevitable "F—k you!" In rebellion against the structure of the building, floors have letters instead of numbers. Numbers have been removed from most apartments. On the ground floor a grubby commercial cafeteria featuring incense-flavoured ice cream. Clothing varies from near-nudity to business suits even in public rooms. Poker and pinochle are favourite pastimes with drugs much less important than publicised. (My host tried unsuccessfully for two days to find some pot. He rarely uses it.)

Crime and politics dominate community life.

Government has ranged from direct democracy to a brief monarchy. Now it is an anarchy but they cannot decide who is to be the Anarch. At the main entrance are two men in white coats (a joke aimed at the provincial government) to keep out thieves, drunks, and methedrine freaks. At first everyone was welcome (some still feel this should be the goal) but large numbers of motorcycle thugs and drug addicts of the more aggressive variety forced residents to form vigilante squads. Now guests are invited and their hosts take at least moral responsibility. On the other hand, volunteer welfare agencies appeared at about the same time. Petty theft is a chronic problem, with some ashrams forced to lock their refrigerators. Still no one ever goes hungry; generosity is a way of life. This village is no closer to solving its crime problem than any other community. Exile replaces the town jailhouse.

The village has education. Though it lacks any structure for formal education or a community library, courses and seminars from ceramics to Black Studies are always offered and in demand. On the weekend I spent there I noticed advertisements for twenty different instructors.

Whatever the criticism of the failure of this project to live up to its ideals, it may prove to be the model for the apartment house community of the future. At the corner of Lorne and Milton you can view the alternative.

FEEDBACK

FEEDBACK WELCOMES OPINION FROM ITS READERS, ON AND OFF CAMPUS. LETTERS SHOULD BE SHORT, MAXIMUM OF 500 WORDS.

The Hill Bequest

I refer to the lengthy debate which took place in Senate on 28th January concerning "discrimination" in the conditions of eligibility for privately-endowed scholarships.

Senate referred the matter back to its Scholarships Committee for further consideration, and I have since seen two forthright and practical letters on the subject: one by Vice-Principal Frost in the *Reporter* of 6th February dealing particularly with the Hill Bequest, and the other from Dean Howard Ross to the Chairman of the Scholarships Committee dated 3rd February dealing with the issues in more general terms.

These two letters deal appropriately with the specious contentions that because of some supposedly new code of moral rectitude which we are alleged to have suddenly discovered during the past decade, we should henceforth eschew all scholarships which are only open to defined categories of people (in themselves unobjectionable) on the ground that to accept them would be "discriminatory" and therefore morally wrong, and that we should even seek legislative action to change the conditions of previously-accepted (and in some cases very recent) endowments so as to substitute our own self-proclaimed self-righteousness for the considered judgment of the donors.

The following additional comments, I know, reflect the views of the overwhelming majority of the graduates, who certainly represent a fair and responsible cross-section of business, professional, and community life outside the University; and I have every reason to believe that most people within the University feel similarly.

In the last analysis, obviously, to make any benefit of any kind available to anyone is to

discriminate against everyone else. Equally obviously, no one would think of extending this ultimate absurdity to the matter of scholarship conditions, but my submission is that the closer we get to it the more ridiculous we are going to become in the eyes of three very important categories of persons, all of whom are perfectly responsible citizens whose views cannot be airily dismissed on the ground that their thinking is retarded and outmoded compared to ours, because it isn't.

1. *The first group is the National Assembly at Quebec*, from which we might seek the legislative action mentioned above with respect to previously-accepted bequests and donations.

Bills of this kind are on occasion passed to clarify serious ambiguities or contradictions, or to cover obvious unintentional omissions, or otherwise when necessary to give effect to the intentions of the testator or donor. But we would be laughed out of the Bills Committee in short order if we sought a Bill for the opposite purpose, i.e. to defeat his intention, especially when we had previously (and recently) accepted his conditions as being as unobjectionable as they would doubtless appear to the Committee.

If such a Bill is sought, I am told that the Graduates' Society intends to retain counsel to oppose it. I, for one, shall endorse and support that decision with every resource at my disposal.

2. *The second category consists of future intending donors and testators*, who I am sure will not agree that they ought not to be permitted to provide funds for worthy causes of their own choice, as for example the education of North American Indians, or Italian immigrants, or people of one religion who might usefully spend some time in a milieu where they can learn something about others; or, more generally, for women in subjects in which the donor considers that women are apt to be more useful in latter life than men, or indeed if he merely thinks that women have been unduly held back career-wise compared to men and wants to

help them to make up lost ground generally; or for men if, for example, the donor has a profession in mind and considers that men are apt to last longer in active practice, and thereby contribute more to the profession, than women.

Very few intending donors will agree that there is anything morally wrong or discriminatory in such conditions; if we carry a holier-than-thou attitude too far with these people (who after all are only trying to do good), we are apt to be likened to the late Damon Runyan's well-known New York underworld character who said: "The only thing you get around Broadway for asking questions is a reputation for asking questions"; in our case it would be: "The only thing you get for refusing benefactions is a reputation for refusing benefactions."

And where, in the end, would it get us? The next point may provide at least part of the answer.

3. *The grantors of Government funds from Quebec constitute the third group* at whose hands we may expect to suffer if we do not exercise due case and common sense in this matter.

Very briefly and simply: if we go annually to Quebec, as we must, for huge sums of money, is Quebec not entitled to say: "Ah yes, but we hear that you refused \$X thousands of perfectly legitimate grants this year; if this is true, surely you do not expect us to make it up."

This sort of reaction is I think inevitable, sooner or later, as long as the Quebec Government has to watch its expenditures carefully, and it shows quite clearly that any possible moral satisfaction of smugly refusing to accept grants and inviting the offerors to take them elsewhere, is by no means likely to be the end of the story as far as we are concerned.

I therefore urge that we not be unduly swayed by the few who have their heads in the clouds, and that the Scholarships Committee, and later Senate itself, ponder long and carefully the guidelines which should govern the acceptance or refusal of offers of beneficence.

The basic principle, I suggest, is the one

enunciated by Dean Ross, i.e. that there is nothing reprehensible in someone with money wanting to help members of a particular group in which he is interested, and that gifts for that purpose should be accepted unless they bear some very strange and obnoxious feature.

Applying this principle to the alleged problem of discrimination is, I submit, a matter of balance and common sense, rather than of an effort to approach as closely as possible the ultimate but hopelessly impractical truth that to benefit anyone is to discriminate against everyone else.

I think that the answer, or at least the approach to it, lies in distinguishing between definitions and exclusions. To me it seems acceptable to say, as a matter of definition, that a scholarship is for, let us say, Mormons; by the same token it might well be considered unacceptable to say that it is open to everyone except Mormons.

The barrack-room lawyer types, who seem to be proliferating in the University (and not only among the student body) will argue that this approach could be defeated by enumerating, by way of positive definition, all religions except the Mormon. I think that this is the type of mentality which is causing a good part of our problems in the first place, and in any case could readily be seen through by a person even of the most modest intelligence.

Of course I realize that these suggestions are not complete solutions, and indeed the problems do not lend themselves to easy solutions. But I do think that flexibility is the most essential factor in any solution, and if one or two guidelines of principle can be found, to steer us soundly into the area of permissible flexibility, we shall have our feet on the ground sufficiently to deal sensibly with the practical people who desire to help us, without our thereby compromising a reasonable and forward-looking, but nevertheless down-to-earth, position on the issues of morality and discrimination.

K. H. Brown
Governor and
Member of Senate

Restricted Grants

Unfortunately I had to leave our last senate meeting before the debate on discriminatory grants was concluded. I believe the matter was referred back to your committee for consideration. May I present some thoughts.

Where McGill has accepted a grant for which no suitable and qualified candidates are available, there is a real problem. Before commenting on this problem however, may I dispose of some non-problems that have confused the whole issue?

There must be a great variety of situations in which restricted donations are offered to a university, but surely it must almost always be the case that the donor is primarily concerned with helping or promoting some group. It may be a group to which he belongs or simply one that rouses his sympathetic concern. I suggest the donor normally gives money to a university to carry out his main purpose—in other words, it must usually be the aiding of a group that is the main objective rather than the helping of a specific university.

For the life of me, I can see nothing reprehensible in someone with money wanting to help the members of some group—whether this involves protestants or moslems or professed atheists or Maritimers or New Englanders or Russians. The most discriminatory assistance that could possibly be given would be to give assistance to a selected individual—and surely no one could object to that.

Unless there is some very strange and obnoxious feature to the gift, I see no reason for McGill refusing such gifts—unless it seems likely that a sufficient number of qualified candidates will not be forthcoming (a problem referred to below). I find it particularly weird that one Senator even objected to a minimum standard of second class honours.

Any usual stipulations (such as “from Ontario” or “Protestant” or “male”) which mentions a category from which a number of suitable candidates normally show up, has the practical effect of increasing our unrestricted resources—because such resources are relieved of a call which might otherwise be made on them.

The following points also seem self-evidently true to me:

1. If your committee can persuade donors to omit restrictions, or at least to alter them to preferences, so much the better.
2. The fact remains that in many (perhaps most) cases the gift arrives without an opportunity for prior consultation—and often, through the death of the donor, without any opportunity for later discussion.
3. It is no use going back to the Executors of an estate. Their sole function is to carry out the terms of the Will. They have no powers of amendment.
4. It is perfectly proper to seek a private bill to correct terms which are either not clear or which are self-contradictory and cannot be carried out.
5. It is quite improper to get a private bill (and if we tried to get one, the legislature would certainly not pass it) merely to change the testator's wishes because, in our opinion, we are more righteous than he was.
6. The only real problem is when, for any reason, it turns out there is not a sufficient supply of qualified candidates who meet the requirements. Here it is hard to generalize, and probably each situation will have to be worked out on its own merits. It would certainly be disastrous if we turned down every gift, where a particular group was mentioned, on some sort of confused principle of “discrimination.” There are here legal and moral questions. It may be possible to get some kind of court ruling, or a private bill—but I think it is more important, once, we have accepted a gift, to carry out the testator's intentions as well as we can, rather than to worry about strictly legal factors.
7. I am in favour of accepting any donations which are made with the intention of benefiting any group in the country, or for that matter outside it, so long as it seems probably a fair supply of qualified candidates will be available.
8. It should be our aim to collect as much as we can for scholarships to needy students—preferably unrestricted but, as a second choice, restricted to groups from which acceptable candidates for entrance come. If we have not the wit or gumption to go out and collect such money, at least we should not refuse it when thrust upon us.

Howard Ross,
Dean, Faculty of Management

Confronting the students

In Stuart Gilman's article, “The Student Malaise,” *McGill Reporter*, no. 19, I feel that the *Reporter* has finally awakened to the problem CONFRONTING McGill students. Gilman has a sufficient grasp of the issue—i.e. that if learning is to be successful the impersonal atmosphere of McGill must be replaced by a more integrated teaching process in which the students and faculty take an equal part. Though the article summarized the problem quite ade-

quately, it fails to specify or detail any particular instances at McGill—of which there are so many examples.

For instance, at the French Department, a prime instance would be the introductory courses. Compulsory or non-compulsory is not the point at issue. The point is whether they are effective. The answer, which almost every student knows by now, is no. If anything, the major goal or aim should be a minimal conversation knowledge of French. The familiarity with the French civilization and culture—i.e. foreign European culture—which is rammed down our throats is irrelevant in Quebec milieu. The fact that this is so is simply a cover-up for the failure of the French department to teach French as a language per se. How this ever can be done, in the framework of a class of 30 students and a one-hour teaching period, is beyond any modern educator's comprehension. The impersonal atmosphere plus the minimal attention devoted to each student can not possibly secure any other result than the one we see today: students from an English-speaking middle-class milieu, utterly ignorant about the Quebec language and culture, and therefore unable to cope with the reality beyond the limit of the Roddick Gates. Only through small group learning can the process of acquiring a minimal—that is, a conversational-level of French be acquired, and with it, an understanding of French-Canadian culture.

I agree, as Gilman says that “there is no solution other than the personal one, a form of therapy, perhaps, as grim as that may sound.” A personalized system of education depends on individual teachers helping the student to bring out his potential as a human being and his desire to learn.

For years, the problem at McGill has been the poor quality of teaching matched by the disinterest of students. The real problem is not that there are so few teachers that give a damn, it is that they are incapable of it. In the framework in which they are placed, they have no other alternative but to remain separated from the real purpose of a university. The role of a teacher is not to deliver obtuse lectures on irrelevant topics which only relates to their own experience in the particular discipline. The teacher needs to extend his experience to help the student to grow, and in the process of extension, the teacher can be helped back by the student.

It is amazing to find that in 1970 there are still many students who are afraid to open their mouths to point out the terrible inadequacies which they must face for four years. Let's face reality: most of the serious radical movements have never been supported by more than a tiny amount of students. The others are either mildly sympathetic or just ignore them.

To get back to the infamous French department, last week instructors devoted at least one class hour to discussions by students on their feeling about the university. Were they satisfied, or ignorance that has ever hit any department at McGill. To hear some of those kids, you would think they were still back in high school, which is where some of them still belong, which is where the student must begin to develop a critical attitude conducive to learning.

Some brief words about the excellent article, “Facism and August and Hoffman,” by Harvey Mayne. Mayne seems to be moving away from his minutely-detailed reports of the governing bodies of McGill. His articles how are less concerned with administrative hang-ups than with the real intestinal issues.

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Feedback/*from page 17*

Although I do not necessarily agree with all the points made by Mayne in his article I certainly support his general stand. The arbitrary way in which many crucial decisions at McGill are made is thoroughly unacceptable. The fact that many important decisions are *not* made is even worse. Many kudos to the *Reporter* for publishing articles of this type.

Terry Sapiro
BA4

Garbage

I appreciate your reaction to the quote in the Daily where I referred to "all the garbage printed in the *Reporter*" and regret that you interpreted it to mean that everything published in the *Reporter* falls into that unhappy category. My true evaluation of the *Reporter* is somewhat more positive. I believe that you have made excellent progress in the past year and that, by making available a medium through which opinion may be aired and developed, you are contributing in a worth-while manner to the community. However, lest you feel your pages are free of asininity, may I refer you to your most recent issue.

The article by your staff writer, Harvey Mayne, on "Quebecilism" lumping Duplessis and Drapeau together and then linking the Redel affaire to McGill's grant situation to Bill 62 to God knows what, can hardly be classified as other than garbage. A blank page would have been more of a contribution to McGill and less of an insult to the whole Province.

With respect to the size of our grant, I haven't, in the past, been able to come to a conclusion as to whether or not it has been sufficient. However, if Mr. Mayne's support for writing such drivel is derived from that source, there is little doubt that our grant is too large.

Leon St. Pierre
Professor of Polymer Chemistry

August-Hoffman Affair

In your issue of the *McGill Reporter* of February 13th, 1970, an article by Harvey Mayne entitled "Fascism and August and Hoffman" appeared.

In this article Mr. Mayne asserts that the motivation for laying certain charges against Messrs. August and Hoffman for their administrative supersession pending the hearing of these charges by the Committee on Student Discipline was purely political. Mr. Mayne further asserts that the fact that charges were not laid immediately after the fight indicates such political motivation.

As the one who laid the charges referred to, I would like to point out that the author is quite wrong on both counts. The fight took place on December 11th, 1969, and since it took place in the University Centre and the responsible officers of the Students' Society were looking into it, I took no action at that time. In a letter to the Principal, dated Friday, December 19th, 1969, the Executive of the Students' Society requested that action be taken against the individuals concerned and in a report to the Principal of the same date the Building Manager of the University Centre, who had been injured himself, reported the matter and indicated that he too wanted action, saying he would resign otherwise. In the circumstances, and given the seriousness of the matter as I saw it, I had no alternative but to bring charges, which I did forthwith on Monday, December 22nd, 1969, and referred the matter to the Committee on Student Discipline.

I wish to emphasize that I have not the slightest interest in the political views of Messrs. August and Hoffman and this had nothing whatever to do with my decision to

take the action I did. I was interested solely by my concern over what I had decided was a situation serious enough to warrant its being placed before the appropriate University Disciplinary Body for decision.

C. D. Solin
Dean of Students

Information McGill

Your readers will be interested to hear of a new university-high school liaison service. This is *Information McGill*, a one-page bulletin for high schools and colleges. It will be published in both English and French by the Information Office under the direction of Mrs. Margot Clark. It will appear whenever required, and will contain information on matters affecting prospective applicants to McGill—new policies, courses or procedures.

High school students often hear of changes taking place in the university through newspaper articles, which may be incomplete or misleading. It is hoped that this bulletin will give those most concerned—the high schools and their students—timely information on McGill.

University students who recall their senior years in high school will appreciate the importance of having this up-to-date knowledge, and members of staff will now have a direct means of communicating with high school pupils.

We need the help of all faculties and departments in providing us with any news which they believe will be of interest or use to high school or college students. Any such information should be sent to this office.

J. Ferguson Stewart,
Schools Liaison Officer,
Administration Building,
McGill University
392-8018

NEWS BRIEFS**Table Clinics for dental students**

Table clinics are coming to McGill, and the winner will go Las Vegas.

Table clinic is the term being used for displays on different aspects of dentistry set up on tables by dental students. Normally there is a contest among the students participating.

The clinics are designed to test the student's originality and creativity. Judges will also look for such things as the timeliness and importance of the subject chosen, the clarity of explanation, and the effective and appropriate use of visual aids.

The first table clinic for McGill dental students has been organized by a staff member, Dr. Araceli Ortiz, who is a veteran of these clinics in the United States where the idea originated.

It is scheduled for Thursday, March 5 at 7:30 p.m. in the assembly hall of the Strathcona building. Fourteen students from different levels have entered, with topics ranging from child psychology as applied to dentistry, to oral tumors. The winner will have his way paid to the American Dental Association's annual meeting in Las Vegas next November, where he will compete against winners of table clinics from American dental schools.

McGill Scientist to Receive Award From Government of Chile.

The Chilean Ministry of Foreign Affairs has announced the awarding of the Order of Merit to Professor S. C. Skoryna, Director of the McGill Gastro-Intestinal Research Laboratory.

Mr. Gino Bucchi, Consul General of Chile in Montreal, stated that Dr. Skoryna was being

awarded for "distinguished services rendered to Chile in connection with the Easter Island Medical Expedition."

Dr. Skoryna was Director of the Canadian Medical Expedition to Easter Island (1964-1965), which conducted the first comprehensive survey of the island with the participation of scientists from Canada, Chile, Great Britain, Norway, Sweden, Switzerland, and the United States. As a result of the Expedition, the Donner Biological Station was established on the island for continuous observation of population and environmental changes.

McGill approves 1970 Admission Policy

With the March 1 deadline for applying for admission to McGill approaching, University officials have approved a 1970 admissions policy. Highlights are as follows:

The college-equivalent program at Macdonald College will be expanded to accommodate "at least 700" students. In addition to the existing physical and biological science programs, an arts program will be offered;

The maximum number of first-year college-equivalent students to be admitted on the Montreal campus in September is 1,350 due to crowding with the move of McGill's faculty of education and St. Joseph's Teachers College to the campus. These moves will result in an increase of about 1,000 students over the present 12,545 on the Montreal campus.

Because of the prevailing situation, it may not be possible to admit all those with minimum entrance requirements though all students granted early acceptances before June 1 are assured places, and a number of places will be retained for those whose applications were deferred and were not granted early acceptance.

The full new Three-year program, with a comprehensive curriculum, will be brought into being in 1971 when the first large number of CEGEP and College-Equivalent graduates are ready for admission. In the meantime, 1970 will be a transitional year during which a limited Three-year program will be offered to accommodate French-language CEGEP graduates and others qualified for admission at this level.

The number of transfer students from other institutions will be limited for the above reasons.

As a result of the new educational system, there was a significant decline in the number of non-Canadian students as well as those from outside Quebec admitted last year. But the University will continue to welcome application from such students and hopes to admit a number of "good students" in 1970.

For complete details write or phone the Admissions Office, McGill University.

CHESS!

by CAMILLE COUDARI

The fact that the sacrifice should be the most typical form of chess beauty is, when we come to think of it, in the normal order of things. For the fundamental difference between chess and the other arts (assuming that chess can be considered an art) lies in its competitive nature, i.e. the existence and struggle of two intelligences. Now, not only does the very idea of sacrifice require the existence of a giver and of a taker, but because of its apparent illogicality, as a very special element in the hostile relationship of the rivals. Consequently, in the

same way that beauty in music flows from a special succession of its essential element (sound), beauty in chess comes from its essential element, competition, and especially from the most thrilling and outstanding constituent of the latter, sacrifice.

Of course, there are other forms of chess beauty. At the opposite of the tactical sacrifice stands the strategical manoeuvre, a different but just as satisfying source of aesthetic feeling. However, being more in accord with the logical spirit of chess the manoeuvre stands out as a less unexpected device than the sacrifice. Thus, being a source of intellectual rather than emotional pleasure, it *appears* as a less striking feature of the game. This statement is of course relative, for the more experienced and the better a player gets, i.e., the more "educated" he is, the more he will be capable of grasping the subtle intricacies of positional play. His preferences might very well switch over from the blunt sacrifice to the cerebral manoeuvre. There is a strong analogy between this evolution of a chessplayer's taste and the pattern we all more or less follow in the other arts. Despite the inevitable coarseness of such a generalization (for in matters such as style and appreciation of style the personal experience is decisive), this analogy between evolution of taste in chess and evolution of taste in arts is striking and might very well be the ground on which we could establish our game as an art. Indeed, in the same way that the "emotional" beauty of the sacrifice and the "intellectual" beauty of the manoeuvre are the basic and extreme forms of beauty that chess styles can produce, similarly emotional and intellectual beauty are the essential forms of beauty any artist creates. Is not the history of art a long succession of theories, movements, schools which either claimed the superiority of one of these forms of beauty over the other, or strove for a happy combination of both? Is not the history of chess a long succession—from the epic Golden Age when combinative play flourished exclusively, to the dynamic scientific Soviet School—of clashes between aggressive (Alekhine, Tahl, etc.) and positional styles (Steinitz, Capablanca, Botvinnik, etc.), or of emphasis on both (Lasher, Spassky, etc.)?

The similarity between the aesthetic structure of chess and that of the arts, as well as between the history of ideal evolution, is such that we might be tempted to immediately conclude that chess can be considered as one of them. However, this, I think would be premature. For all we have discovered up to now is an internal, structural (technical, aesthetic, historic) similitude between these phenomena. I believe that there is more to art than the artistic activity itself—behind any work there is the creator, the man and his relations to the work, with all the psychological dimension this opens. Therefore, before reaching any conclusion, we must ask ourselves what kind of relations connect the chessplayer and his activity, and if they are in anyway comparable to the artist's and his art. This is the difficult subject we will enter upon next time when we analyze the symbolism of chess.

Erratum

On page 13 of the February 23 issue of the *McGill Reporter* Rhodes Scholarship winner David Jones is identified as a B.A. 4 (Chemistry) student. In fact, he is enrolled in Honours Economics and Political Science. The Editors apologize for any embarrassment our error may have caused Mr. Jones.

COMING EVENTS

FEBRUARY 27 TO MARCH 6

Send notices of coming events, photographs, illustrations, etc., to M. Cowen, Information Office, Administration Building, Room 633, McGill (392-5301, -5306). Deadline: Friday noon, a week before the issue in which the notice is to appear.

FRIDAY—27

AN ENCOUNTER WITH CHABAD: Lubavitch Youth Organization. "An invitation to Jewish college students to participate in a sabbath-weekend program with the Chabad (Lubavitcher) Chassidim." Further information write 6405 Westbury Ave., Montreal 252, or phone 514-735-2201.

BOTANY SEMINAR: Speaker: Miss Diana Braier, McGill. Topic: Tryptophan synthetase enzyme in relation to pea plant growth and development. 4:00 p.m. Room W4/12, (Botany Seminar Room), Stewart Bldg.

FILM: Sponsored by Goethe House, *Der blaue Engel* directed by Josef von Sternberg. With Emil Jannings and Marlene Dietrich. 8:30 p.m., R. Palmer Howard Theatre, Medical Building, 1200 Pine Ave. West. Free tickets may be obtained by sending a stamped self-addressed envelope to Goethe House, 3418 Drummond. tel: 849-2244.

FRIDAY NIGHT CINEMA: McGill Film Society shows *King of Hearts* directed by Philippe de Broca (France 1968), with Geneviève Bujold. 6:30 and 9:00 p.m., Leacock 132.

SEMINAR: Department of Zoology. Speaker: Dr. F. John Verberg, B.W. Baruch Institute for Estuarine and Littoral Science, Columbia, South Carolina. Topic: The physiological ecology of intertidal zone crabs. 11:00 p.m. Zoology Museum. Interested persons are invited to attend.

PLAY: McGill Players presents *Yes*, one hour with Ray Lukens and friends, containing a few songs, a bit of racism, and great doses of ill-temper. To March 4. Note: Positively no one will be admitted until the performance has begun. 1:00 p.m., Union Theatre.

SATURDAY—28

INTERNATIONAL 35: McGill Film Society shows *Juliette of the Spirits*, directed by Federico Fellini. 6:00, 8:15 and 10:30 p.m. in PSCA.

McGILL LECTURE FOR HIGH SCHOOL STUDENTS. Speaker: Professor R. Carter, Department of Fine Arts. Topic: Progress and primitivism in art. 10:00 a.m., Room W215, Arts Building, Dept. of Fine Arts.

SUNDAY—1

FILM: *Rosemary's Baby* directed by Roman Polanski. Two versions, March 1, 2, 3, and 4, Verdi, 5380 Boul. St-Laurent, tel: 277-4145.

McGILL FACULTY SEMINAR ON HUMAN ECOLOGY: Speaker: Professor M. Williams, Department of Epidemiology and Health, McGill University. 4:00 p.m. in Leacock 738.

MONDAY—2

MEETING: Council (Faculty of Arts and Science). 3:30 p.m., Arts Council Room.

MEETING: Committee for the Continuing Review of University Government. 4:00 p.m., Room 608, Administration Building.

TRIBUTE TO MOLIERE: La Comedie Française in *Don Juan* (Moliere). Theatre Maisonneuve, Place des Arts. Student tickets \$1.00, apply in person at CCA, 1822 Sherbrooke W. (basement).

TALK: English Department. Speaker: Richard Schechner, NYU, Author of *Dionysus in '69*. Topic: New Theatre of the seventies, 8:30 p.m. Leacock 26.

TUESDAY—3

MEETING: Senate Committee on Collegial Studies. 4:10 p.m., Arts Council Room.

TALK: The St. James Literary Society. Speaker: Dr. Michael Oliver, Vice-Principal (Academic), McGill. Topic: McGill in the Community.

WEDNESDAY—4

LECTURE: Montreal Neurological Society. Speaker: Dr. Charles Wilson, Department of Neurosurgery, University of California Medical Centre, San Francisco, Calif. Topic to be announced. 5:00 p.m., Amphitheatre, Neurological Building.

SEMINAR IN MECHANICS: Speaker: Dr. E.D. Poppleton, Department of Aeronautics, University of Sydney. Topic: Vortex flows associated with airplane wings. 4:00 p.m., Room 226, McConnell Engineering Building. All interested persons are invited to attend.

THURSDAY—5

FILM: *Secret Ceremony*, directed by Joseph Losey to March 8. Verdi, 5380 Boul. St-Laurent, tel: 277-4145.

MEETING: Senate Committee on Development, 2:30 p.m., Room 609, Administration Building.

PLAY: La Comedie Française in *Electre* by Jean Giraudoux. Theatre Maisonneuve, Place des Arts. Student tickets \$1.00, apply in person at CCA, 1822 Sherbrooke W. (basement).

PLAY: McGill University presents as its spring production *Waiting for Godot* by Samuel Beckett. To march 7. 8:30 p.m., Moyse Iall. Tickets are \$1.50 each for Friday and Saturday; two-for-the-price-of-one (\$1.50) on Thursday. Prof. F. Faragoh, Arts Building.

FRIDAY—6

BOTANY SEMINAR: Botany Department. Speaker: Dr. D.W. Bierhorst, Dept. of Botany, U. of Massachusetts, Amherst, Mass. Topic: A reconsideration of the systematic position of the psilotaceae and of the nature of filiclean organs. 4:00 p.m. in Room W4/12 (Botany Seminar Room), Stewart Biology Bldg.

COLLOQUIUM ON EXACT PHILOSOPHY: Philosophy Department. Speaker: Roger B. Angel (SGW). Topic: Covariance and relativity. 4:00 p.m., 2nd Floor, 3479 Peel St.

FRIDAY NIGHT CINEMA: McGill Film Society screens *Falstaff* directed by Orson Welles (Spain 1966). 6:30 and 9:00 p.m., Leacock 132.

LECTURE: English Department. Speaker: Kenneth Neil Cameron of NYU and the Carl Pforzheimer Library, N.Y., formerly of McGill. Topic: Shelly's last poem: *The Triumph of Life*. 4:00 p.m., in Arts Council Room.

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what their problems are, what errors and weaknesses we should avoid in the administration of our own summer session, what the exact costs would be and so on, and to report before next September on a specific administrative structure and curriculum for an integrated summer school for 1971.

Note: We wish to make it very clear that we do not propose, in a new combined summer school, to restrict or hinder the well-established summer schools already in flourishing existence. Where a new value (credit toward a degree) is to be given to summer courses, however, faculties must become more involved, fees must be standardized and kept in line with the present fee structure, staff stipends must be kept equitable throughout the university and, most urgent of all, a coordinating centre for housekeeping matters must be recognized in order to avoid the foreseeable chaos of the rapidly multiplying separate summer schools.

III. The Double Summer School

If a summer school as suggested proves popular and viable there is a further development that can be considered. This is a Two Semester—two summer school program (TSTS—to be known as "Tsetse" after the fly which causes sleeping sickness). In effect it would call for a second summer school very like the conventional one, but, since it will be run during May and June, it will have as the largest part of its clientele regular students and, except possibly for some late afternoon or evening courses, not teachers. The same regulations as to salaries, fees, course load and so on would apply, and presumably would demonstrate that we do really run a twelve month university by any usually accepted standard.

The yearly calendar would not in any way be affected by the introduction of a second summer school. Taking the year 1969-70 as an example we could start in mid-September, have two 13 week semesters with 10 days for examinations after the first semester and two weeks after the second, a week between summer schools and nearly three weeks before the next session began. When this system is introduced the university would be conducting classes for 40 weeks out of the year and examinations for a further 4 or 5 weeks. This, if it is important, would demonstrate that we do really run a twelve-month university by any usually accepted standard.

This "Tsetse" system would also allow acceleration of students without them sacrificing a two month summer recess. A hardworking student, if he so desired, could take the following program to complete the present fifteen courses for a B.S. or B.Sc.:

Year One	5 courses
Summer School I	2 courses
Year Two	5 courses
Summer School I	2 courses
Summer School II	1 course
Total	15 courses in 23½ months

In a full credit system this whole pattern be-

comes even more flexible and easier to apply. Or he could take at least some summer school courses prior to registering for Year One. It would be of very great advantage to such a student if the summer offerings were known before he registers in September so that he could plan to take, in the winter, those courses which would not be offered in the summer. This might well need a few years to work out, but after that the summer programs would probably become as stable as the winter course offerings are now, comparatively few of them changing from year to year.

10. *Recommendation:* We recommend that the "Tsetse" pattern be seriously considered as a later addition, but that no immediate action be taken to institute it until the regular summer program is running smoothly. We recommend specifically that this suggestion be reexamined after at least one year of running a successful summer school of the conventional kind.

Summary of Recommendations

1. We recommend that McGill immediately take steps to institute a regular summer school of the same general pattern as now in use at many Canadian universities. We defend this general recommendation with the following explanations and additional recommendations to give it concrete form.

2. We recommend a seven week summer school offering intensive courses. No more than two full courses (20 hours/week) should be taken by any student in one session.

3. We recommend it be possible for any department to state in offering a course, especially a more advanced course, that students taking it cannot register for any other credit course, or that they must prepare a part of the work before registration, or both.

4. We recommend that until a system of "credits" is established the faculties concerned state unequivocally that a degree calls for the satisfactory completion of a specific number of courses, not years of work, and that as a general rule courses taken in the summer session may substitute for regular winter courses.

5. We recommend that most departments in Arts and Science, Engineering, Education, and Management (and possibly others as well) be strongly urged to offer at least two courses in each summer session, and, wherever it is at all possible, to announce in September the courses chosen for the following summer session.

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6. We recommend, at least to start with, a sliding scale for instructors commensurate with other summer schools. We also recommend that in general no McGill staff member should teach summer courses too often to the detriment of his academic development.

7. We recommend that fees be charged for each course pro-rated on the basis of the fees now paid by students for the winter session or

as much less as is feasible. We do not consider that we can be more specific than that.

8. We recommend either that the administration of a general summer school be headed by a single Director or Coordinator who would be responsible, as outlined above, for all non-academic matters, or that any faculty which so desired be asked to appoint its own Director to work in cooperation with a central secretariat in matters of conflicting or overlapping interests.

9. We recommend the appointment, as soon as possible, of a temporary coordinator with an adequate budget for travel and secretarial help. It would be his task in the next few months to study in depth the administration of existing summer schools, to discover what their problems are, what errors and weaknesses we should avoid in the administration of our own summer session, what the exact costs would be and so on, and to report before next September on a specific administrative structure and curriculum for an integrated summer school for 1971.

10. We recommend that the double summer session pattern be seriously considered as a later addition, but that no immediate action be taken to institute it until the regular summer program is running smoothly. We recommend specifically that this suggestion be reexamined after at least one year of running a successful summer school of the conventional kind.

"Now is the winter of our discontent made glorious summer."

Submitted to the University by Chairman C. D. Gordon, Vice Dean, Faculty of Arts and Science.



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The McGill Reporter has no editorial prejudice. It is open to contributions from anyone on any subject, and is responsible for presenting, concurrently or serially, a balance between points of view.

DEADLINES

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